THE

Frank Darabont COLLECTION

AUCTION JULY 30, 2016

PROFILES IN HISTORY

14
...MY IMAGINATION WAS BUSY
IN SCENES OF EVIL AND DESPAIR
CHAP. VII
WRIGHTSON '77

Lot 42

The Frank Darabont Collection

Auction Saturday, July 30, 2016 at 11:00 AM PDT

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by appointment only
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Location: Profiles in History
26662 Agoura Road
Calabasas, CA 91302

Auction preview in New York
by appointment only
June 22-25, 2016
Waldorf Astoria
301 Park Ave at 50th St.
New York, N.Y.
Contact Rob Pistella:
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Dear Collector:

We are very proud to present items from the personal collection of legendary writer, director and film producer, Frank Darabont. A long time connoisseur and collector of the fantasy/horror genre, items include a wealth of iconic illustration and comic art, as well as posters and poster art. Here you'll find vintage original works by master artists Bernie Wrightson, Jeffrey Jones, Mike Mignola, Sanjulián, Jack Davis, Will Eisner, Eric Powell, Bob Peak, Rich Corben, Vaughn Bode, and more. You will also be treated to some fine examples of sculpture in the form of impressive bronzes by the legendary Ray Harryhausen and accomplished sculptor Randy Bowen. Darabont's film career is also represented by original poster art for *The Green Mile* as well as the complete original comic art for "The Yellow Mile" parody by Mort Drucker from *Mad Magazine*.

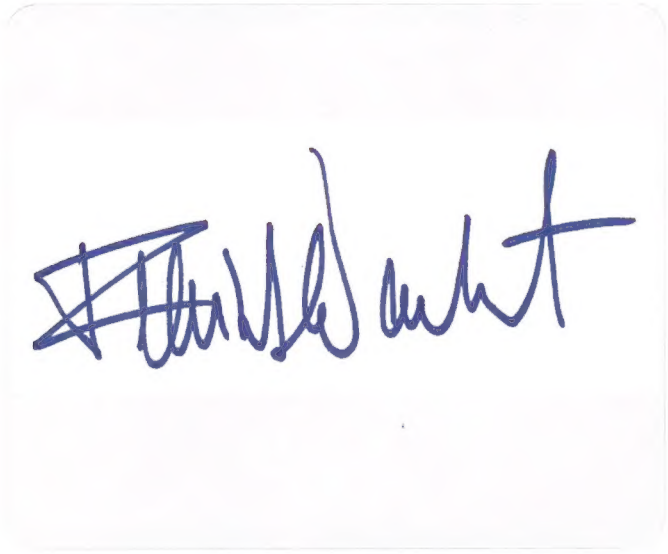
Following is just a glimpse of what else awaits you within these pages:

Published and unpublished pieces from *Bernie Wrightson's Frankenstein*
Vintage 1941 original rare Italian quattro fogli for *Frankenstein*
Charles Demar original poster art for *The Green Mile*
Cinefantastique cover art for *Zardoz* and *Silence of the Lambs*
Sanjulián original pin-up oil paintings of Warren Publishing's *Eerie* and *Creepy*
Vintage 3-sheet posters for *Invasion of the Body Snatchers* and *War of the Worlds*
Vintage original EC Horror comic art
Bernie Wrightson *Swamp Thing* #4 cover art
Mike Mignola *Hellboy* original art
Bernie Wrightson *Captain Sternn* 9-page "Hanover Fiste" story
Ray Harryhausen "Cyclops" bronze from *The 7th Voyage of Sinbad*
Bernie Wrightson original cover art for *House of Mystery* #214
Will Eisner original cover art for Kitchen Sink's *Spirit Magazine* #41

These examples represent a mere fraction of the extraordinary works that served to inspire and entertain one of the creative giants in modern filmmaking. It is our desire that something within these pages provokes you in a similar fashion. We hope you enjoy perusing the catalog, and should you have any questions, don't hesitate to reach out to us anytime via phone or email.

Thank you for participating and good luck!

Joe Maddalena and the PIH Team



Frank Darabont

What compels a collector? What nutty passion drives the impulse? What chimera are we chasing by indulging the lifelong gathering of objects?

Though the questions have always fascinated me, I have no answers. All I know is I've been one of those nutty, passionate people for a long time now.

For me, this all started with seeing Bernie Wrightson's art when I was a kid. Around 1972, Bernie broke big upon the scene as an artist of rare caliber, drawing covers and stories for horror titles like *House of Mystery.* From there, Bernie went on to even greater acclaim by creating (with writer Len Wein) an astonishingly soulful character named Swamp Thing. Together, the boys produced a run of ten unforgettable issues that still stand as a landmark in the comic book art form.

And there I was, in middle school, following Bernie's work and salivating over every panel he ever drew. I can't calculate the hours I spent gazing upon his gorgeous and brilliant art, savoring every line.

Of course as a kid, I could only collect the comic books. Later in life, though, I was fortunate to be able to begin collecting some of the actual *art.* And the roster of artists I revere continued ever to expand: Sanjulian, Graham Ingels, Eric Powell, Mike Mignola, Drew Struzan, Bob Peak...

I know I'm preaching to the choir here, but there is nothing like the thrill of holding in your hands (and hanging on your walls for others to enjoy) a piece of art crafted by some extraordinary artist who spent a lifetime honing his or her gifts and toiling to create things of magnificence. (As for vintage movie posters, how can one resist an artist's interpretation of a film that wowed us, or moved us to tears, or brought us comfort and inspiration at some point in our lives?)

These are all potent sense-memory devices. Nostalgia for one's youth has a lot to do with it. Maybe that's the chimera we all chase as collectors? Is it the closest thing to a time machine we can invent? I do know that holding a *Swamp Thing* page in my hands is the closest I've felt to being 12 years old again. It reminds me of the *good* part of my childhood, the part that reveled in imagination, and I can't put a price on that.

I've said this before: The creation of art by hand—whether for a comic book page or a movie poster—is a mysterious and marvelous thing, as amazing and delightful to me as any great magic trick. An artist transcends the lines on paper or the paint on canvas and creates something that wallops me, that brings characters to vivid life, that stirs my emotions.

Because it's a talent I lack (I tried when I was younger, believe me, but I was missing that magic spark), I've always been a passionate fanatic for hand-created art. (I'm guessing you are too, or why would you be holding this catalog in your hands?) And the artists themselves? Those who can create such wonders? For them I bear a love bordering on awe. They are my rock stars.

For the last three decades, as I barged along from job to job in my very fortunate career, I always tried to reward myself by buying at least one piece of art that mattered to me.

I seem to have managed to assemble a pretty credible art collection through the years. It's a collection I've taken great pleasure and pride in. I never bought anything as an "investment." That hateful word doesn't even exist for me. I only ever bought things that I loved deeply.

But there's one thing I always knew: This amazing art wouldn't be mine forever. It *couldn't* be. We don't *own* these things. We can only be their caretakers for a time, enjoying them as much as possible until inevitably they must pass on to the next caretaker.

For me, that time has come. I won't lie to you and say that parting with these things is easy. Trust me, it really, really *isn't.* But the time for everything passes, and so has my position as caretaker.

I will be ever grateful for the joy these wonderful pieces of art have brought me. I can only hope that they will bring their next caretakers (and all caretakers after that, ad infinitum) equal or greater joy.

And listen: if you buy something here, do the world a favor. Don't lock these pieces away in some air-and-light sealed file vault. Don't be *that* kind of collector. Be the kind who shows the stuff to other people who likewise love and appreciate it! You'll be surprised at the pleasure that brings.

Bless you all,
Frank

"CONDITIONS OF SALE"

AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER. BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is." By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized,

unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments: See registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the internet carry a 28% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form. Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in California to the buyer's door. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier.

Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate

If you are considering selling your property, you can bring items to our Calabasas, CA salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

Pre-Auction Notification

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 45 days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

Catalog Images:

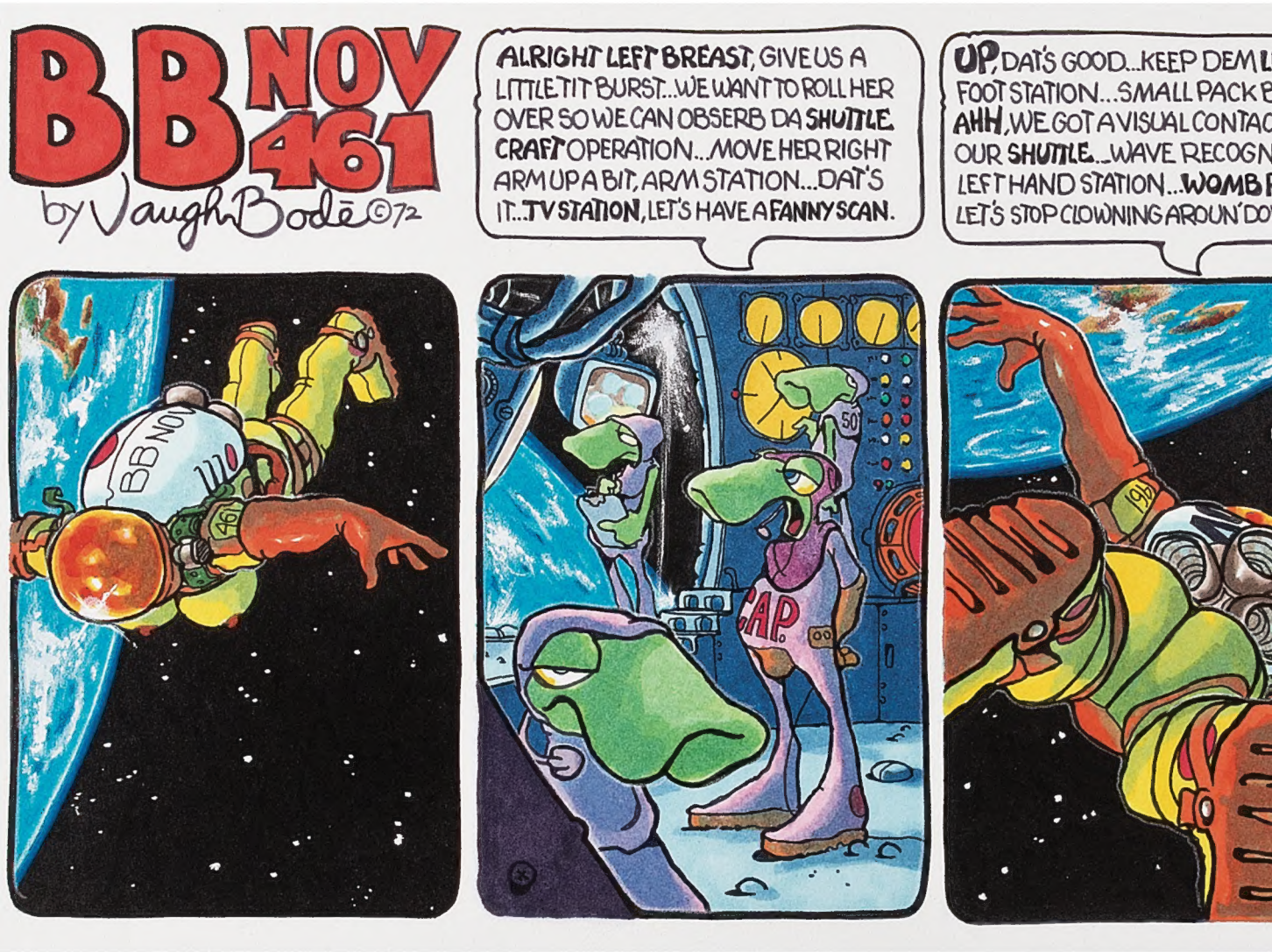
Some of the images representing group lots may show replicated photographs to illustrate count. Items are sold "as is" no returns on group lots.

PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. NO RETURNS.

1. SIMON BISLEY SIGNED ORIGINAL "HELLBOY" ILLUSTRATION. (2006) Accomplished in pencil, watercolor, ink, and mixed media on a 10 x 15.5 in. trimmed artist leaf. A beautifully rendered work of the Mike Mignola character drawn by Simon "Biz" Bisley. Signed in the bottom right of art, "Biz 06". Likely a professional commission. Exhibiting minor handling not affecting art. In fine condition. **$3,000 - $5,000**

Biz '06

2. VAUGHN BODE SIGNED ORIGINAL ART FOR *DEADBONE EROTICA* #36. (1972) Accomplished in mixed media on 19 x 23.5 in. artist board. Bode was a genius and an innovator who died in 1975 at only 33 years old. His body of work remains studied, imitated, and collected 40 years after his untimely death. This piece is both playful and bawdy, with Bode's innovative text above the art. Bode has handwritten, in ink, on the verso, "Vaughn Bode, Deadbone Erotica 36, page three, January 1972". This spectacular and large work is finely colored. Exhibiting tape registration marks to edges of blank border and blue line registration markings not affecting art. In fine condition. **$5,000 - $8,000**


BB NOV 461
by Vaughn Bode ©72
ALRIGHT LEFT BREAST, GIVE US A LITTLE TIT BURST...WE WANT TO ROLL HER OVER SO WE CAN OBSERB DA SHUTTLE CRAFT OPERATION...MOVE HER RIGHT ARM UP A BIT, ARM STATION...DAT'S IT...TV STATION, LET'S HAVE A FANNY SCAN.
UP, DAT'S GOOD...KEEP DEM L
FOOT STATION...SMALL PACK B
AHH, WE GOT A VISUAL CONTAC
OUR SHUTTLE...WAVE RECOGN
LEFT HAND STATION...WOMB
LET'S STOP CLOWNING AROUN' DO
BB NOV
461
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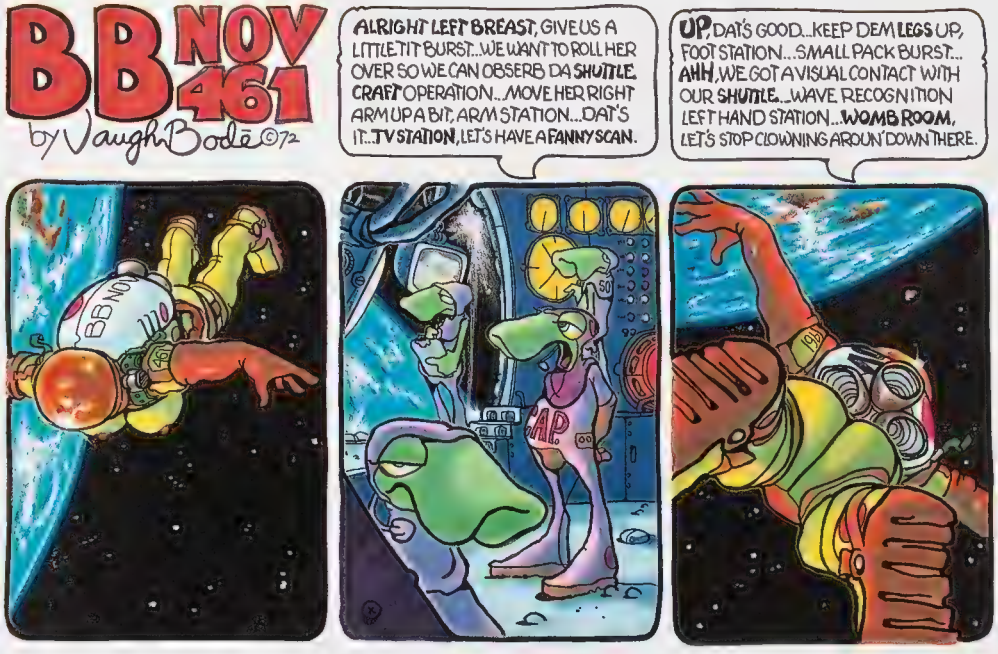
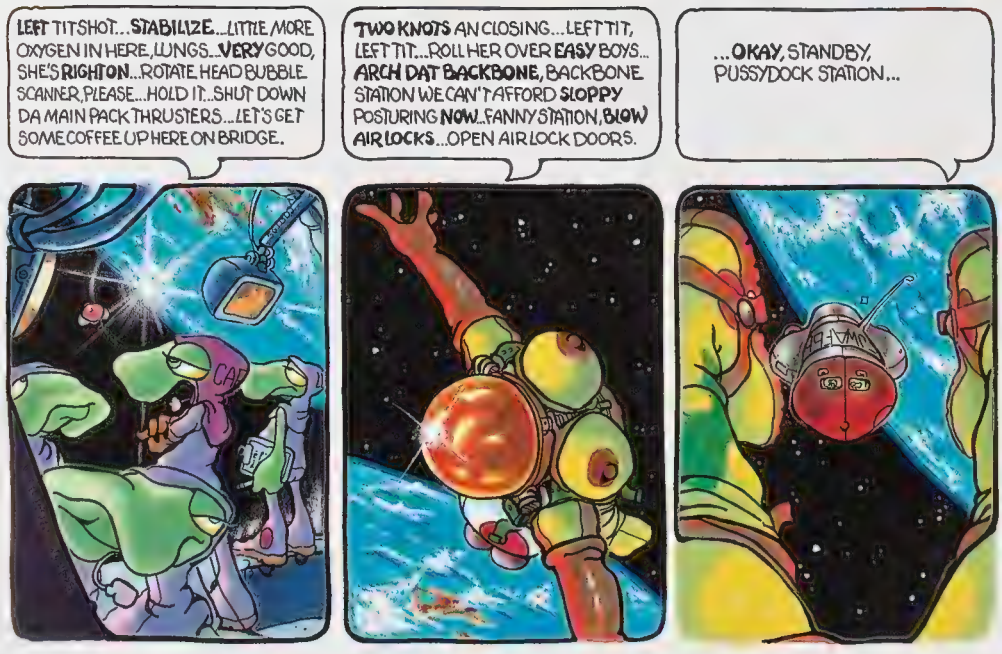
CAP.
196

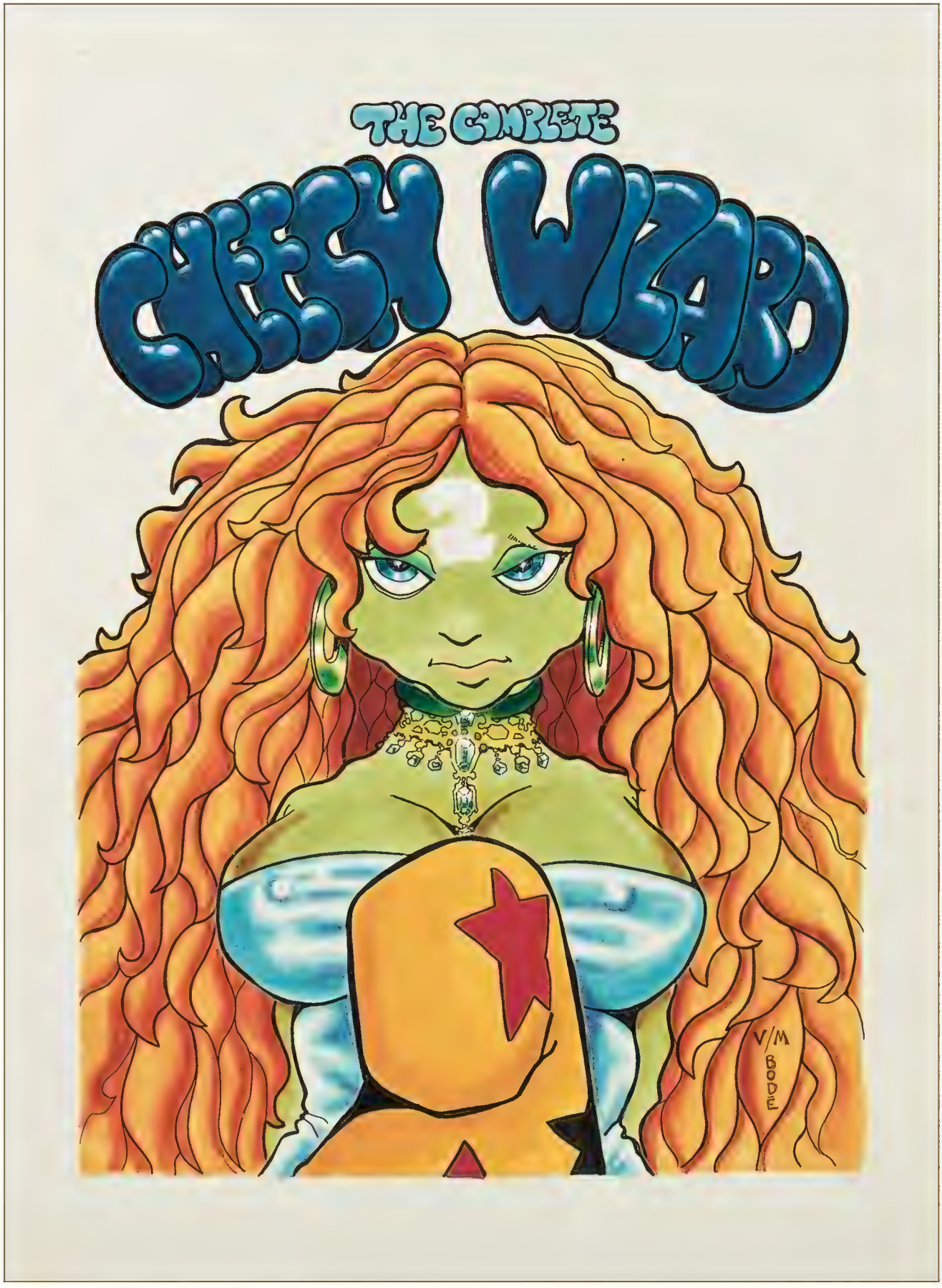
BB NOV 461

by Vaughn Bodē ©72


ALRIGHT LEFT BREAST, GIVE US A LITTLE TIT BURST...WE WANT TO ROLL HER OVER SO WE CAN OBSERB DA SHUTTLE CRAFT OPERATION...MOVE HER RIGHT ARM UP A BIT, ARM STATION...DAT'S IT...TV STATION, LET'S HAVE A FANNY SCAN.
UP, DAT'S GOOD...KEEP DEM LEGS UP, FOOT STATION...SMALL PACK BURST... AHH, WE GOT A VISUAL CONTACT WITH OUR SHUTTLE...WAVE RECOGNITION LEFT HAND STATION...WOMB ROOM, LET'S STOP CLOWNING AROUN' DOWN THERE.
BB NOV
AP


LEFT TIT SHOT...STABILIZE...LITTLE MORE OXYGEN IN HERE, LUNGS...VERY GOOD, SHE'S RIGHT ON...ROTATE HEAD BUBBLE SCANNER, PLEASE...HOLD IT...SHUT DOWN DA MAIN PACK THRUSTERS...LET'S GET SOME COFFEE UP HERE ON BRIDGE.
TWO KNOTS AN CLOSING...LEFT TIT, LEFT TIT...ROLL HER OVER EASY BOYS... ARCH DAT BACKBONE, BACKBONE STATION WE CAN'T AFFORD SLOPPY POSTURING NOW...FANNY STATION, BLOW AIR LOCKS...OPEN AIR LOCK DOORS.
...OKAY, STANDBY, PUSSYDOCK STATION...

3. VAUGHN AND MARK BODE SIGNED ORIGINAL COVER ILLUSTRATION FROM *THE COMPLETE CHEECH WIZARD VOLUME 2*. (ca. 1980s) Accomplished in mixed media on 15 x 22 in. artist board. A fantastic and suggestive rendering of this lovely "Bode Broad" created for the *Complete Cheech Wizard Volume 2*. Penciled by Vaughn and finished by his son Mark. Signed "V/M Bode" at lower right. A large and desirable piece by the highly collectable artist. In fine condition. **$3,000 - $5,000**


THE COMPLETE
CHEECH WIZARD
V/M
BODE

4. RICHARD CORBEN SIGNED ORIGINAL COVER ART FOR *DEATH RATTLE V2* #1. (1985) Accomplished in airbrush with mixed media on 13.5 x 18 in. artist leaf with 3-hole punches at outer left edge. Monochromatic with slight color at the horizon line. The magnificent and well-known cover of *Death Rattle V2* #1, by legendary, award-winning artist Richard Corben. Best known for his work at Warren Publications, a vast contribution to underground comix, as well as LP covers such as Meatloaf's iconic *Bat out of Hell*. Heir apparent to EC's "Ghastly" Graham Ingels, Corben continued the horror tradition that was nearly killed off when the comics code began to censor overground horror comic art. This iconic underground *Death Rattle* title was rebooted in 1985 while Corben was still considered too edgy for the mainstream. The published cover was slightly censored, covering the girl's breasts. Titled at upper left above art, "Death Rattle Cover". A rare chance to acquire a "horribly" magnificent cover by this iconic and highly sought-after artistic genius. Signed at lower right, "c 1985 Corben". Exhibiting even toning to outer borders, slight residue to upper two corners, and a repaired .75 in. tear in the upper right blank border, not affecting art. In fine condition. **$20,000 - $30,000**

DEATH RATTLE COVER

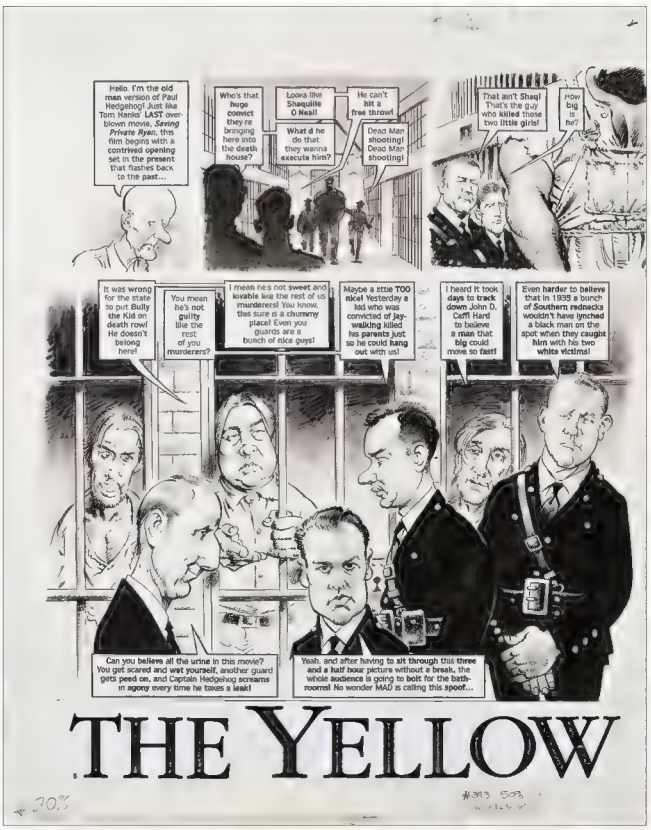
5. JACK DAVIS SIGNED ORIGINAL *KING KONG* ILLUSTRATION. (1957) Accomplished in watercolor, ink and mixed media on 15 x 19.75 in. trimmed artist board depicting "King Kong" reading *TRUMP* magazine amidst a hoard of fleeing bystanders. When *MAD Magazine* creator Harvey Kurtzman left EC Publications, he took several of *MAD*'s top cartoonists with him, including Jack Davis, and created two issues of *TRUMP* magazine for Playboy publisher Hugh Hefner. This 1957 piece appeared as the graphic on the *TRUMP* subscription page. Davis is world renowned for his EC horror comics, many *TV Guide* and *Time* magazine covers, his *MAD Magazine* contributions, and other humorous work. Retaining printing notations in lower right border, and pencil and taped registration marks in upper border. Exhibiting clean pinholes and minor soiling to borders, with adhesive remnants 13 x 3 in. of lower blank border where the subscription card was formerly affixed. In fine condition. **$3,000 - $5,000**

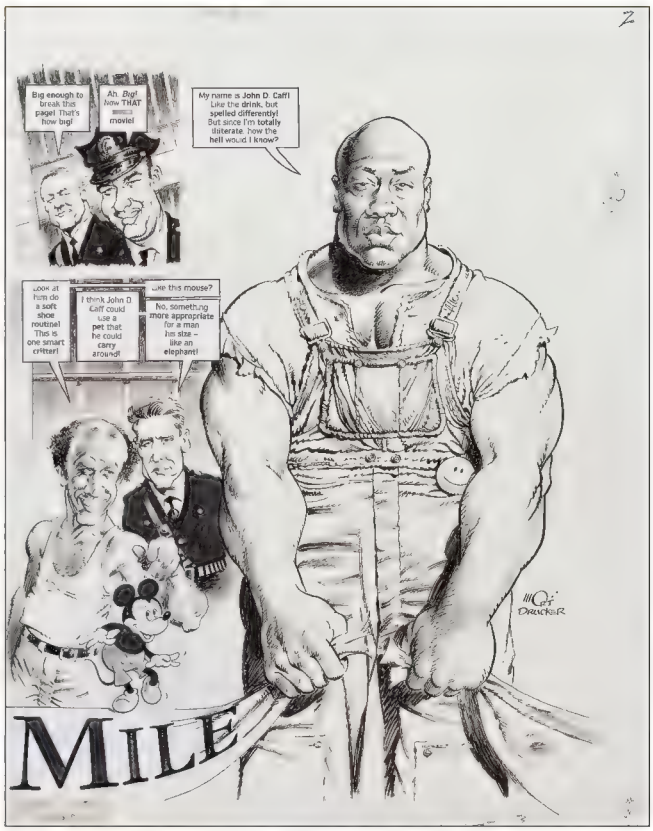
TRUMP
Jack Davis

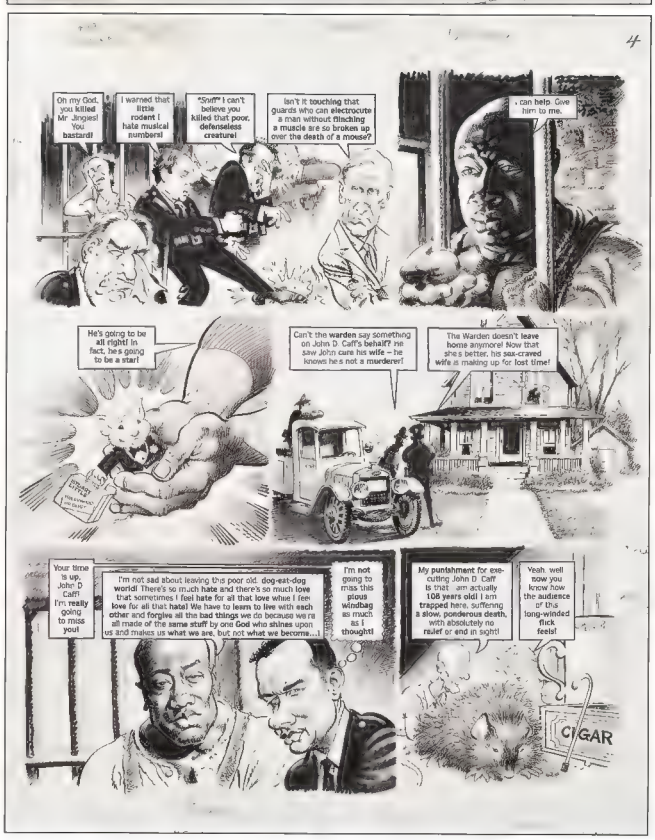
6. JACK DAVIS SIGNED ORIGINAL EC HORROR "CRYPT KEEPER" ILLUSTRATION. (2000) Accomplished in pencil, ink, and watercolor on a 12 x 18 in. artist board tipped to 15 x 20 in. backing board. Fine color Jack Davis self-caricature dressed as a Confederate soldier alongside the infamous creepy EC horror host, "Crypt Keeper". Signed in lower right of art "Jack Davis and friend, 2000". Davis is well known for his vast body of work from EC horror to *MAD Magazine* to covers for *TV Guide* and *Time*. He created this watercolor for a charity auction held at the San Diego Comic Con in 2000. In very fine condition. **$3,000 - $5,000**

AND FRIEND
2000

7. MORT DRUCKER SIGNED ORIGINAL ART FROM *THE GREEN MILE* PARODY "THE YELLOW MILE" IN *MAD MAGAZINE* #393. (2000) Collection of (4) pages accomplished in pencil, ink, light coloring and paste-up dialog bubbles on 18 x 24 in. artist boards. Mort Drucker is well known and loved for the movie parodies he created for *MAD Magazine* throughout the years. Here he sends up director Frank Darabont's *The Green Mile* with particular aplomb and affection for *MAD* #393. Inscribed, "Happy New Years, Len" and signed "Mort" at the bottom of the first page. Exhibiting minor soiling and handling to some, production notation in pencil, pen, and tape in borders. In fine condition. **$4,000 - $8,000**

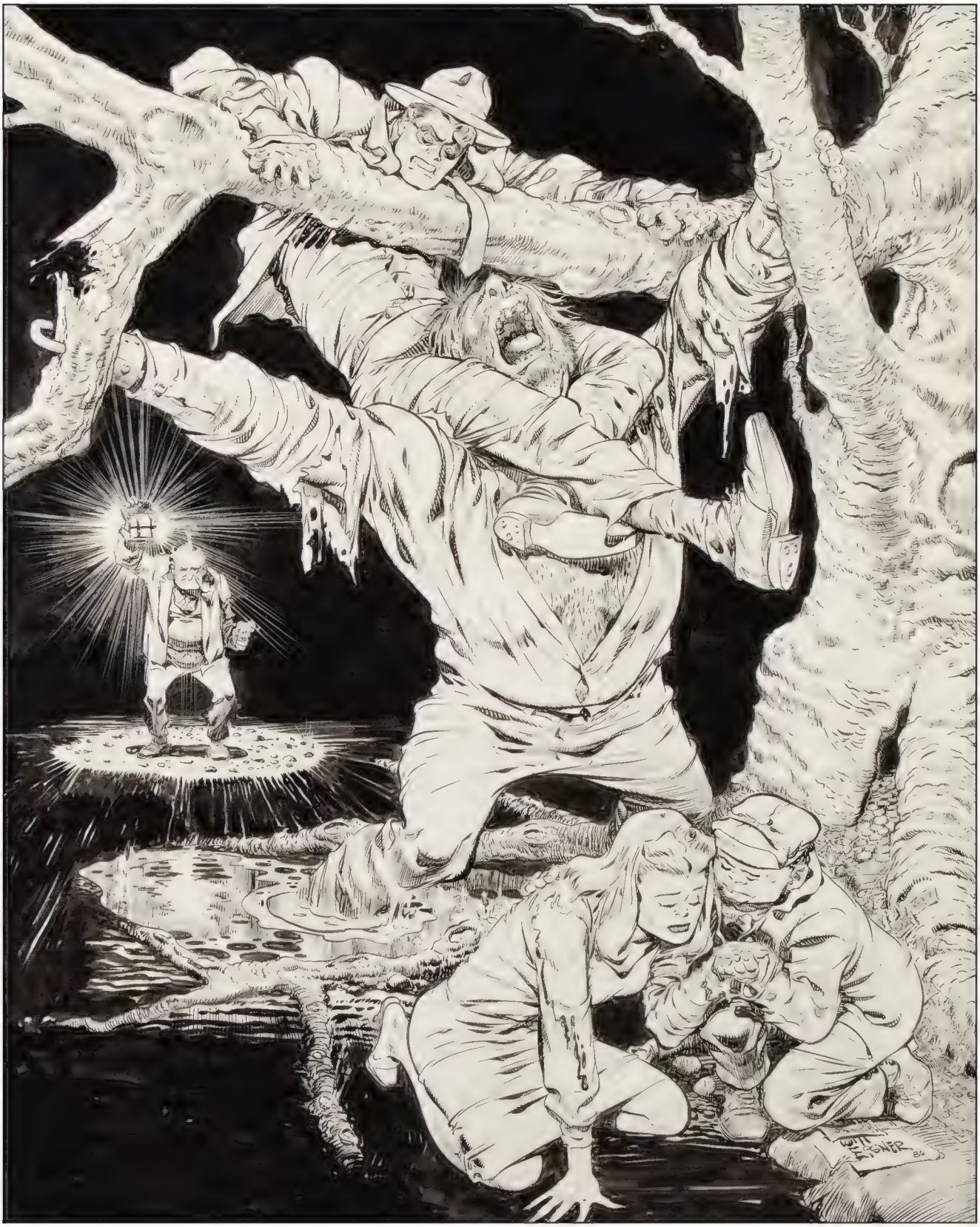






Big enough to break this page! That's how big!
Ah, *Big*! Now THAT was a movie!
My name is John D. Caff! Like the drink, but spelled differently! But since I'm totally illiterate, how the hell would I know?
Look at him do a soft shoe routine! This is one smart critter!
I think John D. Caff could use a pet that he could carry around!
Like this mouse?
No, something more appropriate for a man his size – like an elephant!
MILE
DRUCKER

8. WILL EISNER SIGNED COVER ILLUSTRATION OF "THE SPIRIT" FOR KITCHEN SINK'S *SPIRIT MAGAZINE* #41. (1980) Accomplished in pencil and brushed ink on 20 x 25 in. artist board. Will Eisner needs no introduction, but to the uninitiated, he was one of the original fathers of the comic strip and pioneer of the narrative comic form. This piece, published by Denis Kitchen in his *Spirit* series, features a cast of characters including "The Spirit", "Commissioner Dolan", "Ebony", and "Ellen Dolan". The piece is also notable as Eisner's plate for the 1980 *National Cartoonists Society Portfolio*. A spectacular and desirable work. In fine condition. **$25,000 - $35,000**


WILL EISNER

9. GRAHAM INGELS SIGNED ORIGINAL EC "OLD WITCH" AND NUDES PAINTING. (ca. 1980s) Accomplished in oils on 12 x 16 in. canvas board. One of Ingels' rare and desirable color works done in the 1980s as a result of fans' demand for EC-related Ingels paintings. A characteristically moody work by the horror master of the 1950s. Signed in the lower right. Exhibiting a slight .75 in. tear at right, not affecting the art. Otherwise in fine condition. **$6,000 - $8,000**

10. GRAHAM INGELS SIGNED ORIGINAL EC "OLD WITCH" IN A SWAMP PAINTING. (1989) Accomplished in oils on 11.5 x 16 in. canvas leaf tipped to 13.75 x 18.5 in. backing board. Commissioned in the 1980s when, after a long departure from comics, Ingels returned briefly to produce a small number of superb oil paintings of his famous character. Signed in the lower right of art. Noted on the left below the art, "comprehensive #5 -Witch Series" and signed again on the right in pencil, "Graham Ingels –89". Exhibiting adhesive staining to corners of board, not affecting any art. In fine condition. **$6,000 - $8,000**

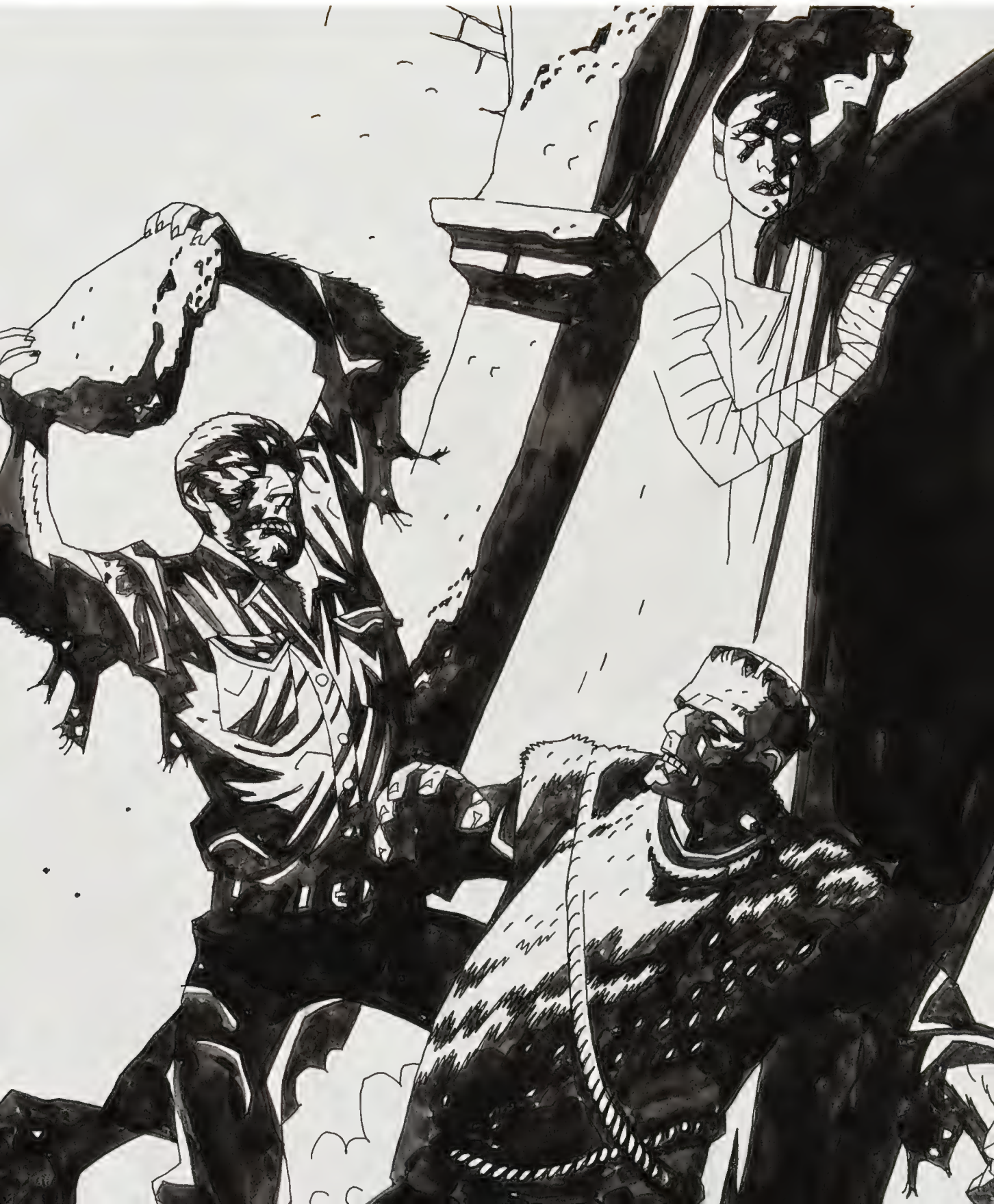
11. KELLEY JONES SIGNED ORIGINAL COVER ART FOR *BATMAN: GOTHAM AFTER MIDNIGHT*. (2008) Accomplished in blue pencil and ink on 11.5 x 17 in. DC comic art stock. Image measures 10.5 x 15 in. Finely rendered *Batman: Gotham After Midnight* #1 cover by well-known *Batman* artist Kelley Jones. The subtlety and detail Jones breathed into this work of art were obscured by the addition of color for the published cover of the 2008 comic. Our catalog reveals the depth and detail of the magnificent original black and white work for the first time. Signed "Kelley Jones 08" in the lower right of art. In fine condition. **$10,000 - $15,000**

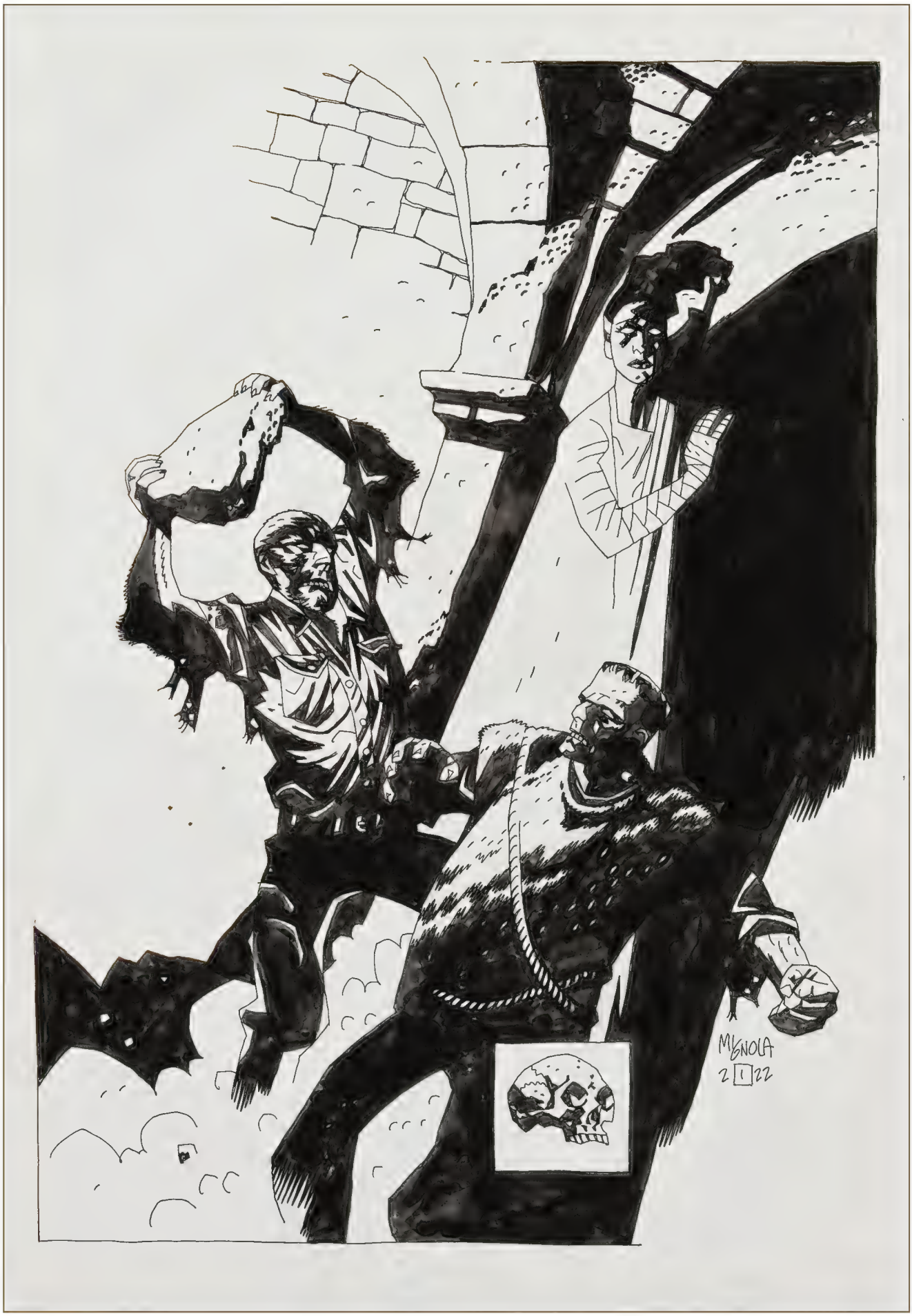
-KELLEY JONES
BATMAN AFTER MIDNIGHT
INKER
COVER
ISSUE #1
MONTH JULY
12
1
2
3
4
5
10
11
KELLEY JONES 08

12. MIKE MIGNOLA SIGNED ORIGINAL ILLUSTRATION OF "VAMPIRELLA", "COUSIN EERIE", AND "UNCLE CREEPY". (ca. 1990s-2000s) Accomplished in pencil and ink on 14 x 17 in. artist leaf. A fine illustration of the familiar Warren Publications' horror hosts lovingly rendered by Mike Mignola. A large and beautifully executed work. Signed in lower right of art, "Mignola". Faint soiling to edges. In very fine condition. **$4,000 - $6,000**

MIGNOLA

13. MIKE MIGNOLA SIGNED ORIGINAL ILLUSTRATION OF "THE WOLF MAN", "FRANKENSTEIN'S MONSTER", AND "THE BRIDE OF FRANKENSTEIN". (ca. 1990s-2000s) Accomplished in pencil and ink on 11.5 x 17.5 in. artist leaf. A beautifully stylized rendering of Universal Studio's classic monster trio by the artist best known for his now iconic *Hellboy* series. Signed at lower right of art, "Mignola 2[1]22". In fine condition. **$3,000 - $5,000**




MIGNOLA
2 1 22

14. MIKE MIGNOLA SIGNED ORIGINAL *HELLBOY* PANEL PAGE. (2001) Accomplished in pen, ink, and blue pencil on 11 x 17 in. Dark Horse comic art stock. Popular fan-favorite artist and *Hellboy* creator Mike Mignola illustrated this distinctive and dramatic panel page featuring his signature character. The page was created for the *Conqueror Worm* miniseries inspired by the Edgar Allan Poe poem of the same name. Signed in the bottom left border, "Mignola". In very fine condition. **$3,000 - $5,000**

HAUNTED.
TURN BACK.
GHOSTS COME DOWN FROM THE CASTLE. THEY WILL PLUCK AT YOU AND CAUSE YOU TO FALL, AND WHEN YOU ARE LYING SMASHED IN THE ROCKS THEY WILL COME, ALL OF THEM, AND DRINK YOUR BLOOD.
THAT WIND?
THEIR VOICES ARE IN THAT, ALL RUN TOGETHE IN A SINGLE SCREAM.
BECA THEY THAT
ALL THOSE MEN IN THE ACTION OF WAR...
"...SUDDENLY BURNED INTO EACH OTHER...
HORRIBLE.
HORRIBLE.
THAT IS HOW THOSE GHOSTS WERE MADE.
YOU SEEM TO KNOW ALOT ABOUT IT.

TURN BACK.
THE WAY AHEAD IS HAUNTED.
GHOSTS COME DOWN FROM THE CASTLE. THEY WILL PLUCK AT YOU AND CAUSE YOU TO FALL, AND WHEN YOU ARE LYING SMASHED IN THE ROCKS THEY WILL COME, ALL OF THEM, AND DRINK YOUR BLOOD.
YOU HEAR THAT WIND?
THEIR VOICES ARE IN THAT, ALL RUN TOGETHER IN A SINGLE SCREAM.
BECAUSE THEY DIED THAT WAY.
ALL THOSE MEN IN THE ACTION OF WAR...
"...SUDDENLY BURNED INTO EACH OTHER...
"THOSE NOT BURNED, CRUSHED BY FALLING WALLS, ENEMIES GROUND TOGETHER..."
"...BLEEDING ONE INTO THE OTHER..."
HORRIBLE.
HORRIBLE.
THAT IS HOW THOSE GHOSTS WERE MADE.
YOU SEEM TO KNOW ALOT ABOUT IT.

15. MIKE MIGNOLA SIGNED ORIGINAL *HELLBOY* ILLUSTRATION. (2004) Accomplished in pencil, watercolor, and ink on 15 x 20 in. artist board. A moody and dramatic scene of "Hellboy", armed and alert, standing before a statue of a warrior on horseback. A commanding work, beautifully rendered. This is a rare color version, and is signed (initialed) and dated in the center, "M4". In fine condition. **$4,000 - $6,000**

16. MIKE MIGNOLA SIGNED COVER ART FROM *HELLBOY: ODDER JOBS*. (2004) Accomplished in pencil, watercolor, and ink on 15 x 20 in. artist board. A breathtaking and colorful rendition of "Hellboy". This well-known cover depicts Mignola's signature character, cigarette dangling and ready for trouble. A large and spectacular piece. Frank Darabont wrote the foreword to this book as well as one of the stories! In very fine condition. **$3,000 - $5,000**

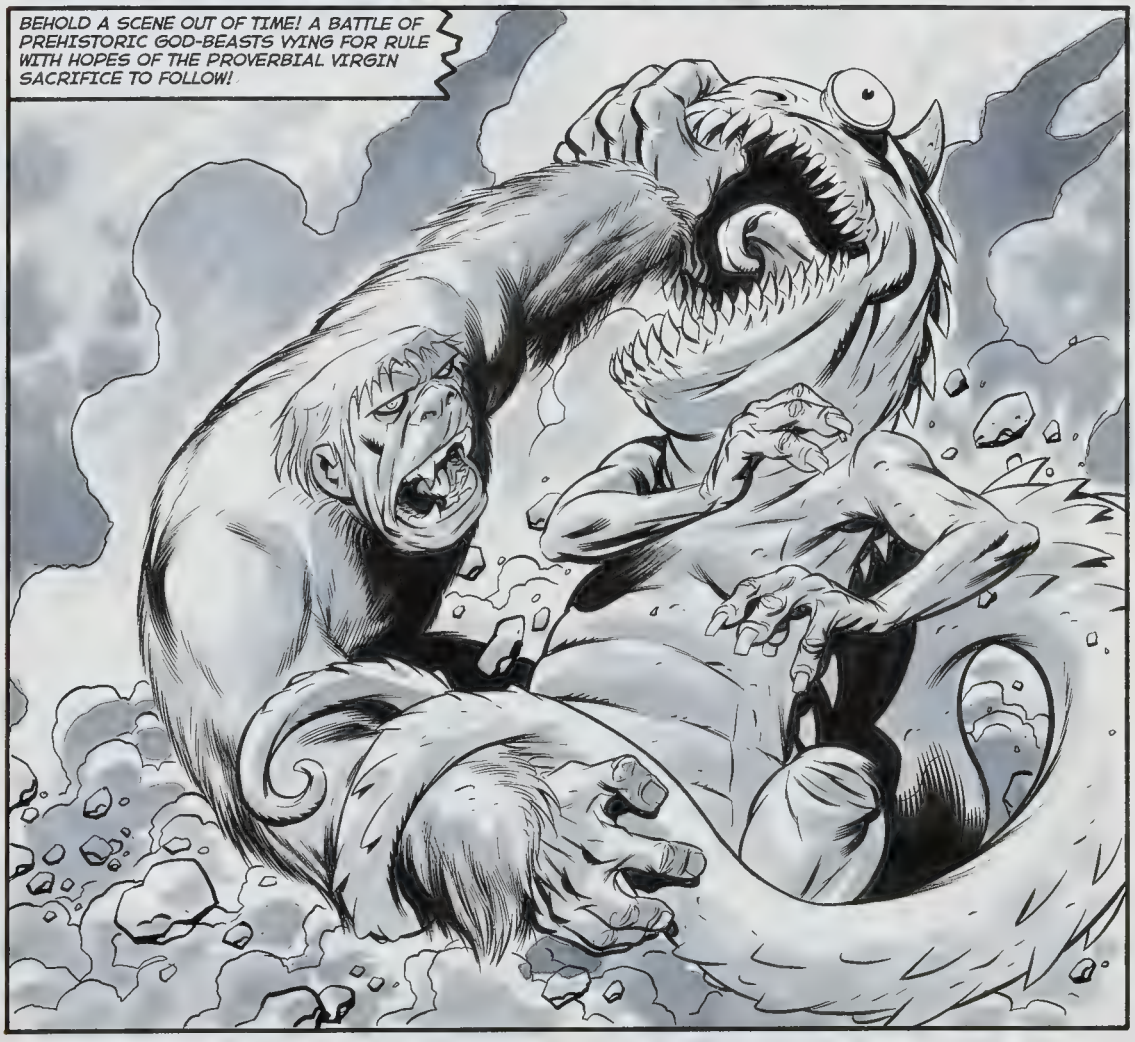
17. ERIC POWELL SIGNED ORIGINAL COVER PAINTING FOR *THE GOON* #2. (1999) Accomplished in mixed media on 13 x 20 in. artist board. Signed at lower left and dated 1999. Created for the cover of Powell's *The Goon* #2. A dynamic, colorful, and eclectic cover. In fine condition. **$3,000 - $5,000**

Eric Powell
99

THE GOON #6 Page 17 Eric

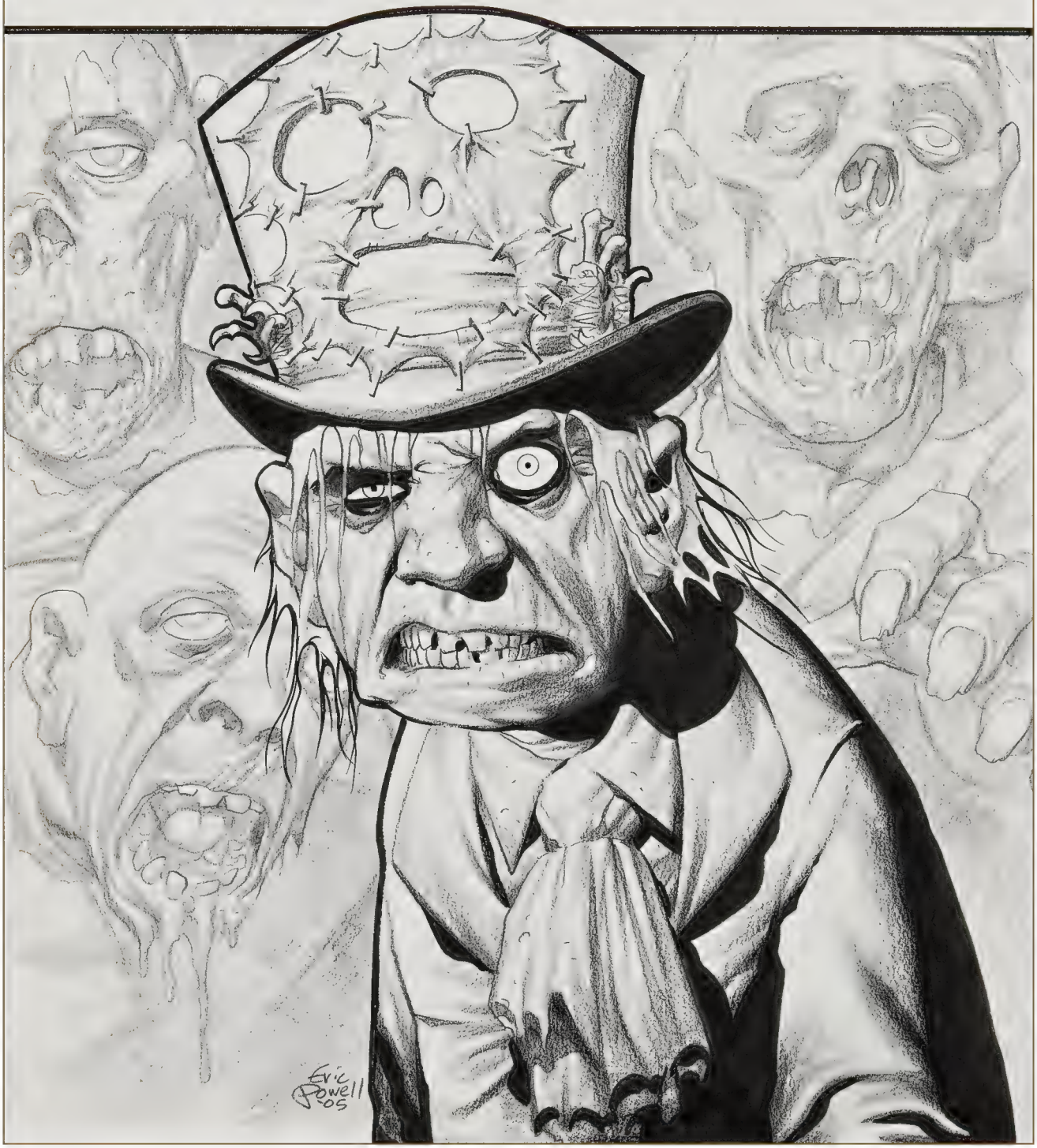
18. ERIC POWELL SIGNED ORIGINAL 3-PAGE ILLUSTRATION FROM *THE GOON* #6. (2015) Set of (3) pages accomplished in pencil, ink, and watercolor on 11.5 x 17.5 in. artist boards. Eisner Award-winning creator Eric Powell illustrated these panel pages for *The Goon* #6. Each signed in the lower right, "Eric Powell". Retaining handwritten notation in the bottom border of each and some pencil registration marks. In very fine condition. **$1,000 - $1,500**

THE GOON #6 Page 18 Eric Powell


BEHOLD A SCENE OUT OF TIME! A BATTLE OF PREHISTORIC GOD-BEASTS WING FOR RULE WITH HOPES OF THE PROVERBIAL VIRGIN SACRIFICE TO FOLLOW!

THE GOON #6 page 15 Eric Powell

19. ERIC POWELL SIGNED ORIGINAL COVER ILLUSTRATION FOR *THE GOON* #14. (2005) Accomplished in pencil and ink on 11.5 x 17.5 in. artist board. Used for the cover of Eisner Award-winning creator Powell's *The Goon* #14. A compelling and interesting work. Signed in lower left of art, "Eric Powell". In very fine condition. **$2,000 - $3,000**

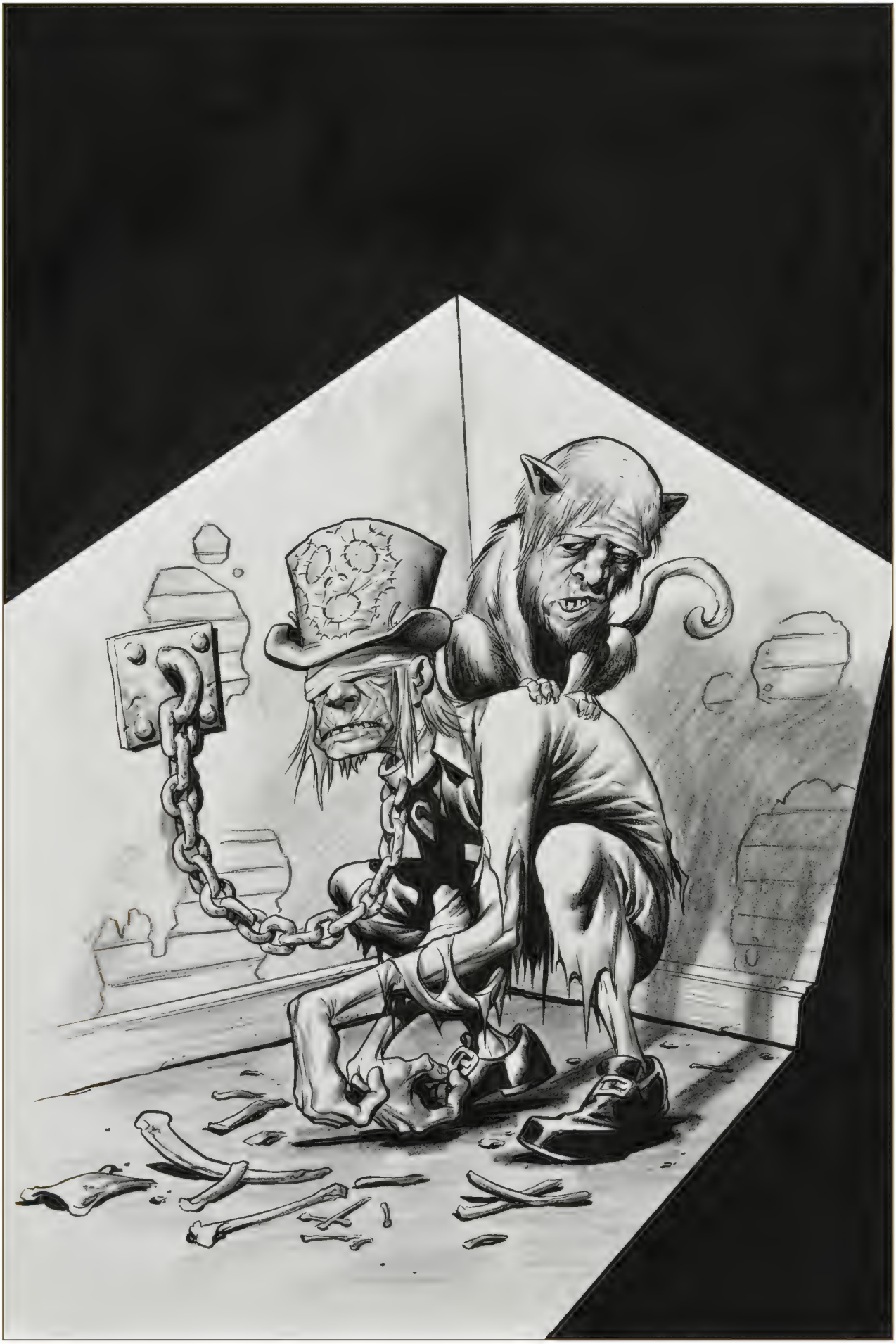

Eric Powell
'05

20. ERIC POWELL SIGNED ORIGINAL COVER ART FOR *THE GOON: HEAPS OF RUINATION*. (2004) Accomplished in mixed media on 24 x 36 in. stretched canvas. Used as the cover of *The Goon Vol. 3: Heaps of Ruination*. A spectacular and colorful work depicting our hero battling a large reptile, with other horrific and imaginative elements present. Signed at lower right, "Eric Powell .04". In very fine condition. **$4,000 - $6,000**

Eric
Powell
'04

21. ERIC POWELL ORIGINAL COVER ART FOR *THE GOON NOIR*. (2007) Accomplished in pencil, ink, watercolor, and mixed media on 11.5 x 17.5 in. artist board. This imaginative work was created by Eisner Award-winning artist Eric Powell, and features a wonderfully nostalgic rendition of his beloved character. Used for the cover of *The Goon Noir*. In fine condition. **$3,000 - $5,000**

22. ERIC POWELL ORIGINAL CHARACTER ILLUSTRATION FOR *SKETCHES: FROM THE SICK AND TWISTED MIND OF ERIC POWELL.* (2008) Accomplished in pencil and ink on 11.5 x 17 in. comic art stock. Eisner Award winner Eric Powell created this delightful showpiece, which was used in the book *Sketches: From the Sick and Twisted Mind of Eric Powell.* A wonderfully stylized and whimsical work. In fine condition. **$1,500 - $2,500**



23. SANJULIÁN SIGNED ORIGINAL PIN-UP PAINTING OF "COUSIN EERIE" FOR *EERIE* MAGAZINE. (ca. 1970s) Accomplished in mixed media on 17 x 27 in. artist leaf. A commanding portrait of the Eerie magazine host Cousin Eerie by master painter and long-time Warren Publications associate Sanjulián. Exhibiting light abrasions and a slight cut in white area to left of figure. Otherwise in very good condition. Signed at lower right of artwork, "Sanjulián". Exhibiting soiling to borders and tape mounting remnants to outer edges. Retaining handwritten notation on the verso, "Warren Eerie. Cover. Sanjulian" In fine condition. **$2,000 - $3,000**

24. SANJULIÁN SIGNED ORIGINAL PIN-UP PAINTING OF "UNCLE CREEPY" FOR *CREEPY* MAGAZINE. (1973) Accomplished in mixed media on 17 x 27 in. canvas. An iconic rendition of the Warren Publications host "Uncle Creepy", as seen in the magazine *Creepy* throughout the 1960s and 70s. This beloved portrait was created by Sanjulián, the well-known artist closely associated with many of Warren's most iconic covers. Retaining handwritten notation on the verso, "Warren Creepy Annual 73", and signed, "Sanjulián". Exhibiting some soft creases not affecting the art, and tape remnants from mounting to outer edges of recto and verso. A vivid and colorful rendering. Otherwise fine condition. **$2,000 - $3,000**

CREEPY

25. SANJULIÁN ORIGINAL OIL COVER PAINTING FOR *VAMPIRELLA* #109. (1982) Accomplished in oils on 14.5 x 14.75 in. trimmed canvas leaf. Master artist Sanjulián's superb cover for the October 1, 1982 *Vampirella* #109. The wonderful Spanish painter is well known throughout the world, most especially for his iconic work at Warren Publishing and on *Vampirella* in particular. This gorgeous piece features a vampiress in blood red draping. Exhibiting mounting remnants on verso. In fine condition. **$6,000 - $8,000**

26. CHRISTOPHER STEVENS SIGNED ORIGINAL PUBLISHED ILLUSTRATION FOR *THE GOON VOL. 10: DEATH'S GREEDY COMEUPPANCE*. (2009) Accomplished in pencil, ink, markers, white paint, and white crayon on 10 x 17 in. artist board. Depicting Powell's character "The Goon" by well known Marvel and Image comic artist Christopher Stevens. Signed at bottom left of art, "Stevens '09". A beautifully rendered illustration. In very fine condition. **$2,000 - $3,000**

27. DAVE STEVENS AND WILLIAM STOUT SIGNED ORIGINAL ILLUSTRATION OF A WOMAN ON A DRAGON. (1999) Accomplished in ink, watercolor, colored pencil, and mixed media on 15 x 16.25 in. artist board. An absolutely spectacular master drawing of a signature Dave Stevens beauty sitting upon an unmistakable William Stout dragon. Seldom have artists found the proper way to collaborate. Here, each artist plays to his own strength and the result is a timeless showpiece. Signed by both artists at lower left and dated 1999. Exhibiting slight toning to extreme edges. In fine condition. **$6,000 - $8,000**

©1999
Wm Stout &
Dave Stevens

28. BERNIE WRIGHTSON SIGNED ORIGINAL ART FEATURING "CAIN" IN "THE SECRET OF THE EGYPTIAN CAT" FROM *HOUSE OF MYSTERY* #186. (1970) Accomplished in pencil, ink, white-out, and zipatone on 22.25 x 15.75 in. artist leaf tipped to backing board. A work created for DC's *House of Mystery* and one of the few 2-page spreads that Wrightson drew. From issue #186 pages 2 and 3. A beautifully constructed page that shows DC horror host Cain looking on as an Egyptian priestess morphs from a cat back into her human form amidst a cemetery with the House of Mystery in the background. Signed "Wrightson" in white in the upper left. Title is hand-lettered across the bottom border. Some notation to upper border. Minor soiling to the thin blank borders. In fine condition. **$10,000 - $15,000**

AS CAIN STARES INTO THE GLOWING GREEN DEPTHS OF THE FELINE'S EYES HE SEEMS MESMERIZED... AND THEN AN INCREDIBLE TRANSFORMATION TAKES PLACE AS THE MILKY-WHITE CREATURE TURNS INTO A STARKLY-BEAUTIFUL YOUNG GIRL, AND HER SOFT MEOWING BECOMES WHISPERED WORDS HE CAN UNDERSTAND...
"ONE DAY...I WAS LIGHTING THE FLAME ON THE PEDESTAL OF THE CAT-GOD, AS USUAL...
WORSHIPPED FOR CENTURIES UP AND DOWN MOTHER NILE...
THE GUARDIAN OF AN ANCIENT CAT-GOD...
A LONG TIME AGO, I WAS THE PRIESTESS IN AN EGYPTIAN TEMPLE...
I WAS NOT ALWAYS AS YOU SEE ME NOW...
MEOWWWW... MEOWWWWW...
WRIGHTSON
THE SECRET of THE EGYPTIAN CAT

29. BERNIE WRIGHTSON SIGNED ORIGINAL COVER ART FOR *HOUSE OF MYSTERY* #214. (1972) Accomplished in pencil, pen, and ink with white-out and paste-up elements on 11.75 x 17.5 in. artist leaf tipped to comic art stock. Copyright by NPP 1973 and a comics code authority approval date of December 27, 1972 on the verso. Wrightson was the horror heir apparent to Graham Ingels in the 1970s. His imaginative, humorous-yet-horrifying covers were created right after the comics code loosened up prohibitions on horror comics. This memorable cover for *House of Mystery* #214 is beautifully brushed with pools of black ink and detailed fine line work. Covers of this caliber seldom come to market. Signed at lower left of art, "Wrightson". Exhibiting adhesive remnants and surface loss to borders not affecting art. In fine condition. **$40,000 - $50,000**

SPARTA

No. 214 Identification J-2012

HOUSE OF DC MYSTERY

DO YOU DARE ENTER...

THE HOUSE OF MYSTERY

20¢

NO. 214
JUNE
30530

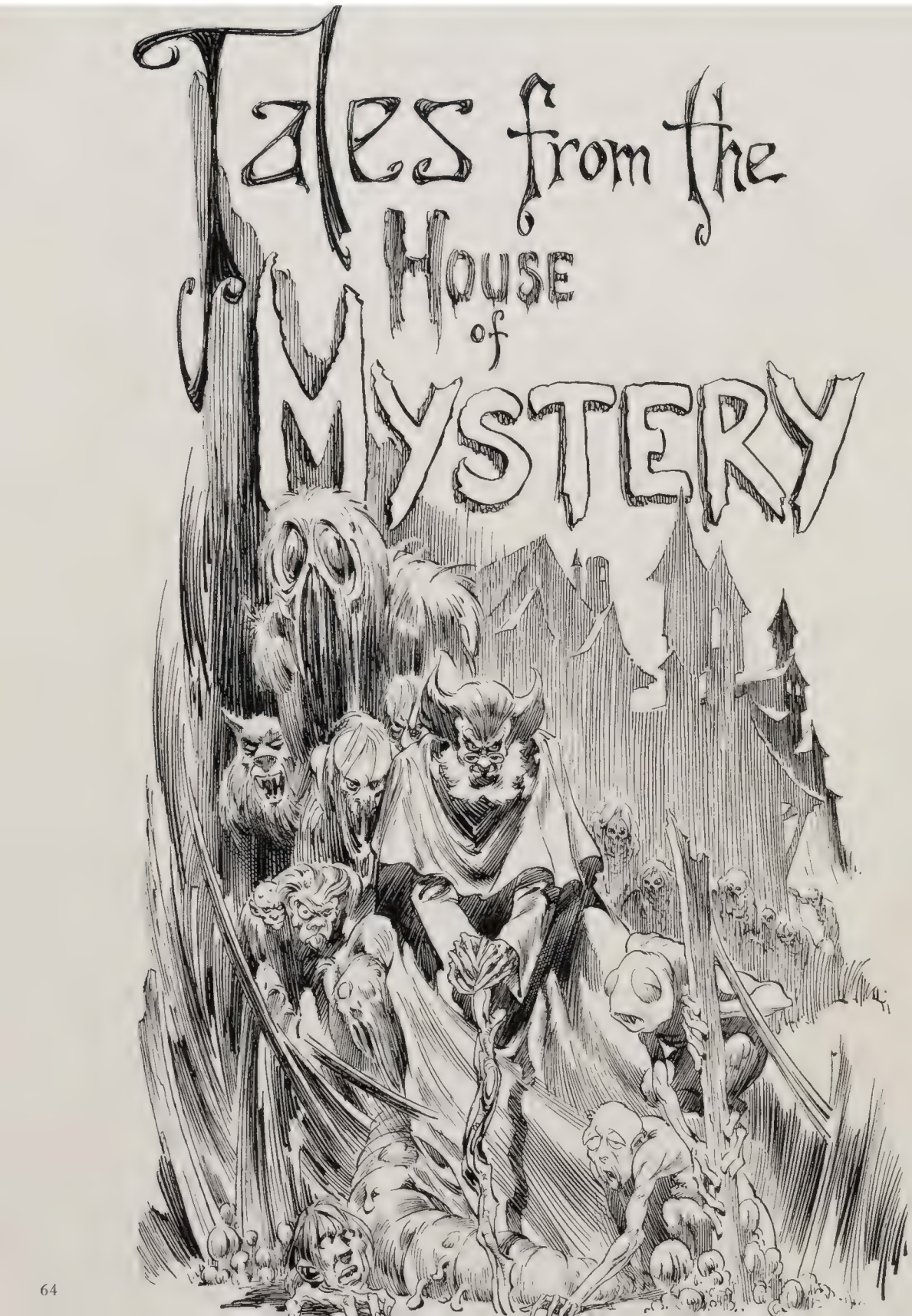
APPROVED BY THE COMICS CODE AUTHORITY

J-2012 WRIGHTSON

RED T:

BLACK TS

30. BERNIE WRIGHTSON SIGNED ORIGINAL PUBLISHED TITLE PAGE ILLUSTRATION FOR *TALES FROM THE HOUSE OF MYSTERY* COMIC AND PAPERBACK BOOK. (1972/1973) Accomplished in pencil, pen and ink on 11.5 x 17.75 in. comic art stock. Marked title page, to the *House of Mystery* paperback, verso stated copyright 1972/73. A very finely rendered drawing of "Cain", the host of the DC horror series, along with an ungodly cast of misfits and misbegotten characters, all done in the deliciously rich Wrightson fine line style. Also featuring a particularly nice example of Wrightson's period calligraphy reading, "Tales from the House of Mystery." Exhibiting pinholes to upper right borders, toning and soiling to edges, and pen notation not affecting art. In fine condition. **$5,000 - $8,000**



House of Mystery #1

TITLE PAGE.

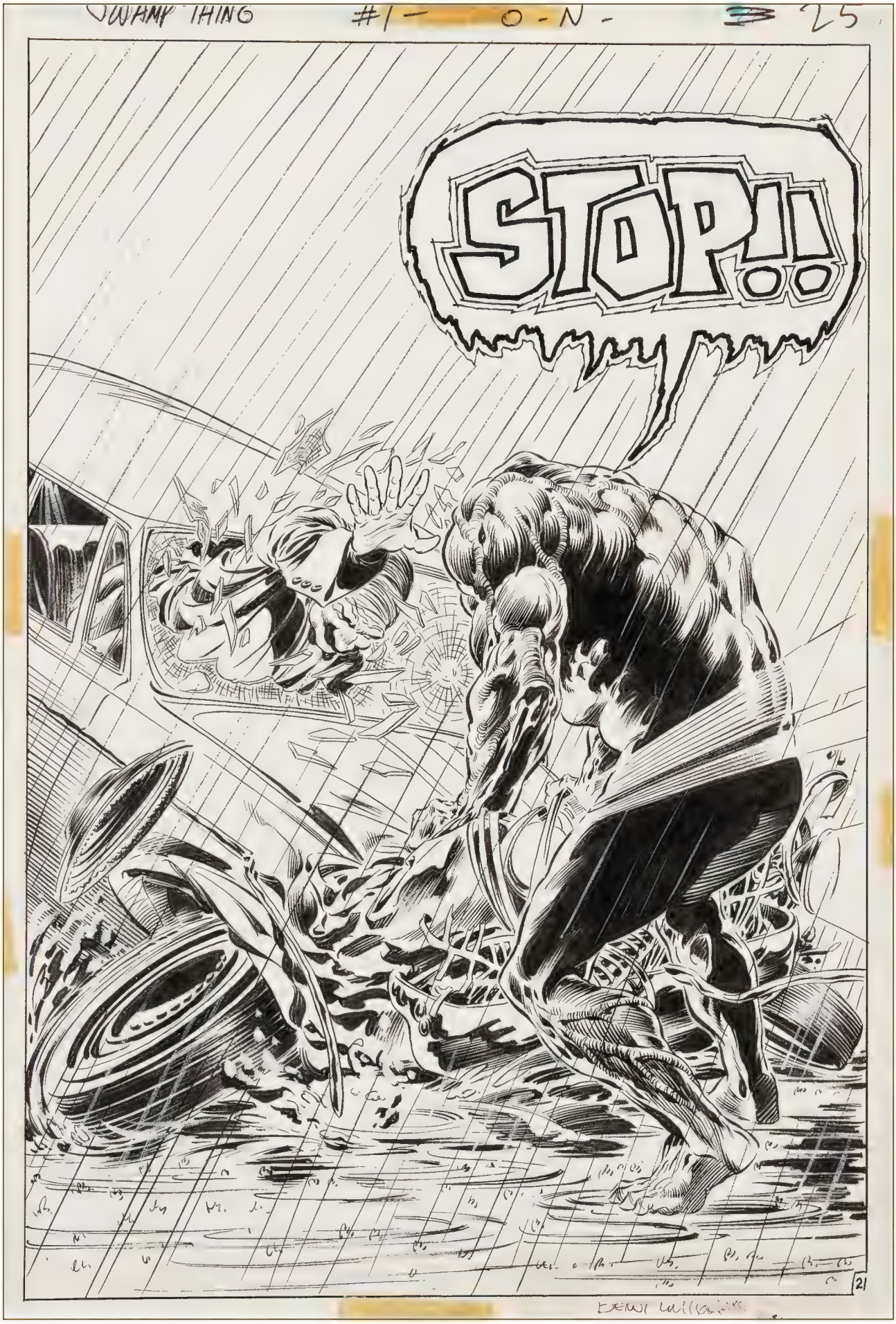
Tales from the House of MYSTERY

stories — by Jack Oleck
with pictures by BERNI WRIGHTSON

31. BERNIE WRIGHTSON SIGNED "DEMONIC MONSTER" PUBLISHED ILLUSTRATION FOR THE *HOUSE OF MYSTERY* PAPERBACK. (1972) Accomplished in pencil, pen, and ink on 8.75 x 11.5 in. trimmed comic art stock. A fine drawing used in the *House of Mystery* paperback. Sigend in lower right, "Wrightson 72". Handwritten in the margin, "p 132". Exhibiting tape on the surface of the work above the demon, and white-out below the image. A finely detailed work with incredible crosshatching reminiscent of Frazetta's best pieces. In fine condition. **$4,000 - $6,000**

WRIGHTSON '72

32. BERNIE WRIGHTSON SIGNED ORIGINAL *SWAMP THING* #1 INTERIOR SPLASH PAGE. (1972) Accomplished in pencil and brushed ink on 10.5 x 15.75 in. trimmed DC comic art stock. Surely another holy grail for Wrightson and Bronze Age collectors. This heart-stopping piece conveys the angst that was so evident in this comics-changing series. Our anti-hero halts the vehicle of one of his oppressors uttering a guttural, "STOP" in this dramatic moment. Signed in blue ink below art, "Berni Wrightson". Exhibiting slight tape residue on edges. In fine condition. **$20,000 - $30,000**


SWAMP THING #1 - O - N - $2.25
STOP!!!
21

33. BERNIE WRIGHTSON SIGNED ORIGINAL COVER ART FOR *SWAMP THING* #4. (1972) Accomplished in pencil and ink with paste-up elements on 12 x 17.5 in. artist leaf tipped to comic art stock. Image measures 10 x 10.25 in. Branches have been expertly cut out (likely by Wrightson) and applied over the 5 x 10 in. stat logo. The verso is stamped with the appropriate markings for the time, including "copyright 1973 by National Periodicals" (DC), and a comics code authority approval date of Nov. 14, 1972. Surely one of the definitive *Swamp Thing* images, and likely the first vintage Wrightson cover to come to auction. Signed, "Wrightson 72" in the lower right of art. Depicting "Swamp Thing" rising to do battle with a lurking werewolf. Unbelievably detailed inking and crosshatching, unseen in the published color cover, is now evident for the first time. It is impossible to overstate the exciting opportunity to acquire this important Bronze Age cover. Minor toning and staining to blank borders not affecting art. In fine condition. **$60,000 – $80,000**

SPARTA

Cover Title SWAMP THING Month AP/MAY
No. 4 Identification J-3628

YELLOW TS

BLACK TS

RED TS

BLUE TS

TX 10 1/2
2 SPs
2 velops

34. BERNIE WRIGHTSON SIGNED ORIGINAL INTERIOR SPLASH PAGE ART FOR *SWAMP THING* #4 PAGE 18. (1972) Accomplished in pencil, brushed ink, and applied zipatone on 10.5 x 16 in. DC comic art stock. Certainly one of the finest horror illustrations of the 20th century. Intricately detailed work that not only features beautiful pools of brushed ink, but finely crosshatched work that looks as if applied with a feather. Depicting a characteristic Wrightson werewolf with all the hallmarks and ferocity of the iconic character. This is a splash page only Wrightson could have pulled off. Signed in blue ink on the verso by Wrightson, 1973 copyright notice by NPP, and stamped dated Dec. 5, 1972 by the Comics Code Authority. In fine condition. **$30,000 - $40,000**

SWAMP THING #4
A.M. 22
--THIS!!
IAN--
NO!!
18

35. BERNIE WRIGHTSON SIGNED ORIGINAL PORTRAIT PAINTING OF "SWAMP THING". Accomplished in mixed media on 15 x 20 in. artist board. Colorful and spectacular portrait of the Swamp Thing. A wonderfully detailed portrait of Wrightson's signature character, vibrant in its execution with burnt umber, red, purple and "Swamp Thing's" distinctive somber green. Signed in lower left of art, "Wrightson". Exhibiting minor mounting remnants at lower left. In very fine condition. **$2,000 - $3,000**

36. Bernie Wrightson signed original frontispiece of "Uncle Creepy" and rotting remains for *Creepy* #64. (1974) Accomplished in pencil and ink with slight gesso on 13.5 x 19 in. artist leaf. A fantastic rotting corpse scene published as the frontispiece for Warren's August 1974 issue of *Creepy*. A showpiece from a very desirable period of Wrightson's career. Signed at bottom left, "Wrightson '74". Exhibiting tape residue with .5 in surface loss at lower right border not affecting art. In fine condition.
$15,000 - $20,000

WRIGHTSON 74

37. BERNIE WRIGHTSON SIGNED ORIGINAL FRONTISPIECE OF "COUSIN EERIE" FOR *EERIE* #61. (1974) Accomplished in pencil and brushed ink on a 15 x 18.75 in. artist board. Published as the frontispiece for Warren's November 1974 issue of *Eerie*. It's hard to overstate the sheer majesty of the large impressive works done by Wrightson during his mid 1970s period. The artist executed this majestic work with confidence and aplomb. Few artists handle brushed ink as Wrightson does. Few even attempt to. Pools of beautiful ink decorate the page, and yet, his fine line brushwork is also evident throughout. The execution of the detailed town below foreshadows his similar, later *Frankenstein* work. A tour-de-force from the premier horror artist of the second half of the 20th century. Signed by Wrightson at lower right of artwork and dated '74. Retaining handwritten, "Eerie 61", on the verso. Right extreme outer edge of white border has slight paper repair, far from any art. Minor soiling to some white areas. Otherwise in fine condition. **$15,000 - $20,000**

WRIGHTSON
74

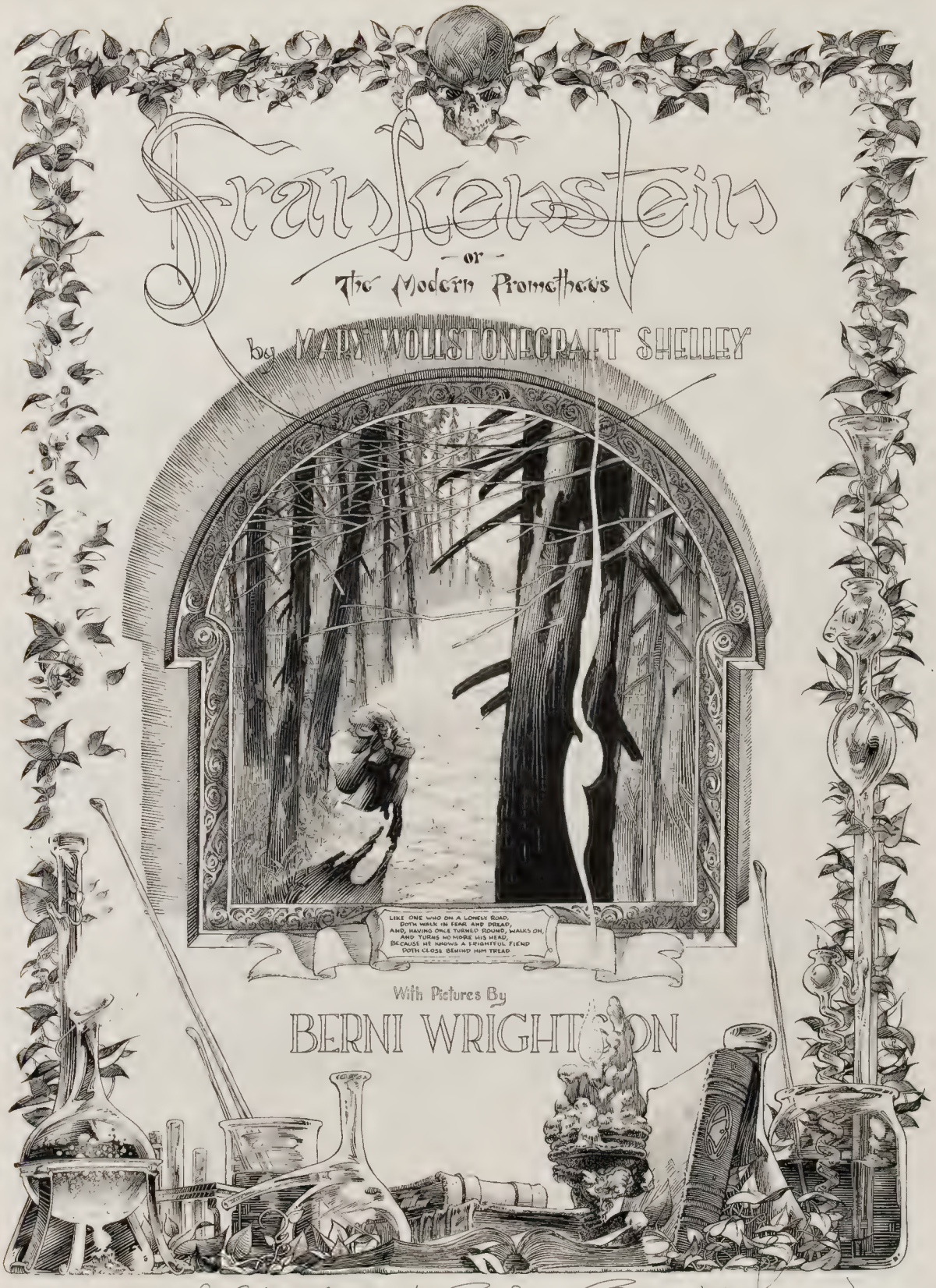
38. BERNIE WRIGHTSON SIGNED ORIGINAL FRONTISPIECE OF "COUSIN EERIE" AND "SANTA CLAUS" IN CHAINS FOR *EERIE* #72. (1976) Accomplished in pencil and brushed ink on 9 x 13 in. light artist board. Depicting Cousin Eerie getting into Santa garb, having chained up the real Santa Claus. Published as the frontispiece for Warren's February 1976 issue of *Eerie*. Warren horror art is always in high demand, and this is a particularly well-known piece. Signed at bottom right, "Wrightson '75". Exhibiting minor soiling and residue in the lower white area, and mounting remnants to the verso. In very fine condition. **$15,000 - $20,000**

WRIGHTSON
'75

39. BERNIE WRIGHTSON SIGNED ORIGINAL CASTLE SCENE FEATURING "UNCLE CREEPY" FOR WARREN PUBLISHING. (1976) Accomplished in pencil, pen, and brushed ink on 11 x 15.75 in. light artist board. Depicting Uncle Creepy in a castle setting holding a freshly culled head atop a pole. Created for Warren Publishing, likely as a frontispiece. The bottom of the piece evinces a bold style Wrightson would fully realize in his subsequent *Frankenstein* plates. Signed at lower right, "Wrightson" and dated 1976. In very fine condition. **$15,000 - $18,000**

40. BERNIE WRIGHTSON SIGNED ORIGINAL *FRANKENSTEIN* FRONTISPIECE LATER PUBLISHED IN *THE LOST FRANKENSTEIN PAGES*. (ca. 1970s) Accomplished in pencil and ink on 17.5 x 24 in. artist leaf. A wonderful yet ultimately unused version of the title page to Wrightson's masterpiece, later published in *The Lost Frankenstein Pages*. This large and detailed work features elements of the title, Dr. Frankenstein's laboratory, a skull, and a detailed illustration of the doctor and his Monster! Signed in calligraphy in the image, and inscribed and signed below the art, "to Rich, all the best, Berni Wrightson". Exhibiting minor toning to edges, faint foxing to border areas, and 2.5 in. fold with soiling to top edge. In fine condition. **$12,000 - $15,000**

LIKE ONE WHO ON A LONELY ROAD,
DOTH WALK IN FEAR AND DREAD,
AND, HAVING ONCE TURNED ROUND, WALKS ON,
AND TURNS NO MORE HIS HEAD;
BECAUSE HE KNOWS A FRIGHTFUL FIEND
DOTH CLOSE BEHIND HIM TREAD.


Frankenstein
— or —
The Modern Prometheus
by MARY WOLLSTONECRAFT SHELLEY
LIKE ONE WHO ON A LONELY ROAD,
DOTH WALK IN FEAR AND DREAD,
AND, HAVING ONCE TURNED ROUND, WALKS ON,
AND TURNS NO MORE HIS HEAD,
BECAUSE HE KNOWS A FRIGHTFUL FIEND
DOTH CLOSE BEHIND HIM TREAD
With Pictures By
BERNI WRIGHTSON
TO RICH — ALL THE BEST BERNI

41. BERNIE WRIGHTSON ORIGINAL STUDY OF "DR. FRANKENSTEIN". (ca. 1976) Accomplished in pencil, ink, and artist marker on 13 x 21 in. artist leaf. A beautiful, finely rendered "preliminary" to a *Frankenstein* plate that truly belies the term "preliminary" in its detailed execution, size, and depth. Possibly the only known preliminary related to this seminal creative work. Exhibiting minor signs of handling to edges. In very fine condition. **$20,000 - $30,000**

42. BERNIE WRIGHTSON SIGNED ORIGINAL *FRANKENSTEIN* PUBLISHED PLATE FEATURING "DR. FRANKENSTEIN" IN THE RAIN. (1977) Accomplished in pencil, pen, and ink on 15 x 20 in. artist board. Image measures 11 x 16 in. Highly sought after illustration from Wrightson's legendary illustrated *Frankenstein*. This is the published version as seen in the book, depicting "Dr. Frankenstein" in utter despair in the pouring rain. Words fail to convey the somber beauty of this magnificent work, the Doctor's deep depression metaphorically represented by pouring rain. The fine line work of the relentless rain falling down is exquisite. The handwritten caption reads, "...my imagination was busy in scenes of evil and despair". One of the finest illustrations of Wrightson's esteemed career. The ink lines of the drawn border around the artwork are covered with fine white tape. Exhibiting minor toning to outer areas of blank border, some pencil notation to edges, and some studio soiling, none of which affects the art. In very fine condition. **$40,000 - $60,000**

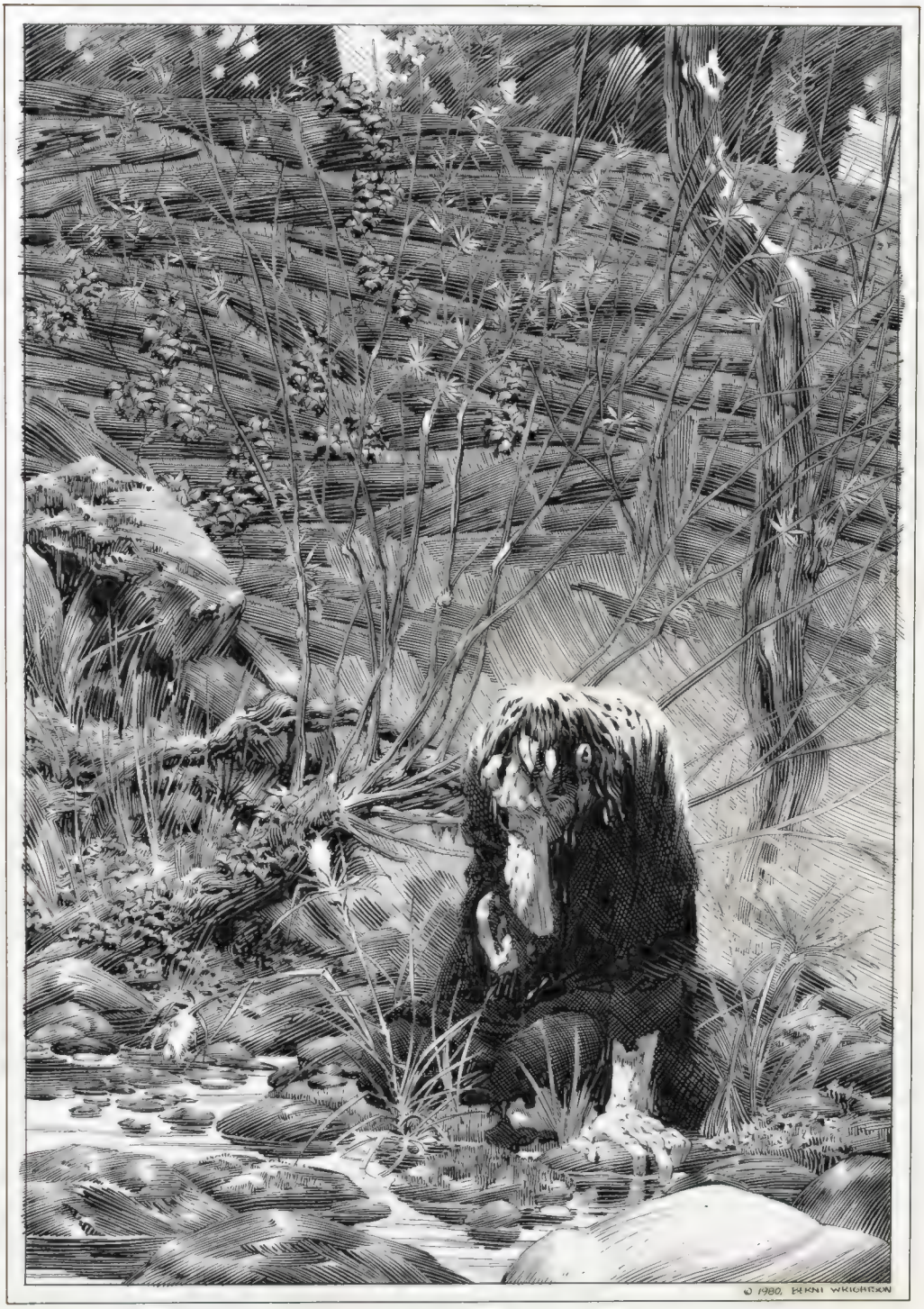
WRIGHTSON '77

43. BERNIE WRIGHTSON SIGNED ORIGINAL *FRANKENSTEIN* PUBLISHED PLATE DEPICTING THE MONSTER AND HIS CREATOR FACING OFF IN THE ARCTIC. (1977) Accomplished in pencil, pen, and ink on 15 x 20 in. artist board. Image measures 11 x 16 in. *Bernie Wrightson's Frankenstein* stands as one of the finest illustrated books of the 20th century. This is a published illustration seen in Wrightson's book, a labor of love that took him over seven years to complete. Wrightson commented he wanted the piece(s) to "have the feel of steel engravings, something of that era". He certainly succeeded. Depicting "Doctor Frankenstein" and his unholy creation. The caption, written in Wrightson's hand, states, "...it was the wretch whom I had created". A rare published plate featuring both creator, and creation. Signed in lower right of art, "Wrightson". Exhibiting toning to borders and a strip of surface loss under the caption above the border. Art remains in very fine condition. **$60,000 - $80,000**

17 ... IT WAS THE WRETCH WHOM I HAD CREATED. CHAP. X

44. BERNIE WRIGHTSON SIGNED ORIGINAL "FRANKENSTEIN'S MONSTER" PUBLISHED PLATE FROM *THE LOST FRANKENSTEIN PAGES*. (ca. 1970s) Accomplished in pencil, pen, and ink on 15 x 20 in. artist board. Image measures 11 x 16 in. An uncommon and desirable illustration of Wrightson's Frankenstein. A labor of love, and a project that took Wrightson over seven years to complete. He created many pieces for the *Frankenstein* project, and not all of them were used for the final book. Many were published in subsequent portfolios, some remained unfinished, and a few, like this wonderful example, were completely finished. Wrightson hand-captions the piece, "…I was filled with the bitterest sensations of despondence and mortification". A work whose beauty and depth cannot be overstated. Detailed line work and an unforgettable image of the Monster make this piece desirable and extremely rare. Signed "Copyright 1980 Berni Wrightson" on small piece of film, affixed at lower right. Exhibiting toning and soiling to extreme outer edge and surface loss between caption and border not affecting either. In fine condition. **$40,000 - $60,000**

... I WAS FILLED WITH THE BITTEREST SENSATIONS OF DESPONDENCE AND MORTIFICATION.



45. BERNIE WRIGHTSON SIGNED ORIGINAL PAINTING OF GRAVE ROBBERS ENCOUNTERING ZOMBIES. (1970) Accomplished in oils and mixed media on 10 x 15 in. artist board. A rare color work of grave robbers and zombies in a cemetery, a favorite motif of Wrightson and horror fans alike. The work is evenly and finely executed and signed in white paint, "Wrightson '70" along the right border. Publication uncertain, though the verso states at the bottom, "cover 100%" in pencil. In very fine condition. **$6,000 - $8,000**

46. BERNIE WRIGHTSON SIGNED ORIGINAL ILLUSTRATION OF A GHOUL AND TOMBSTONE. (1971) Accomplished in pencil and brushed ink on 9 x 13 in. artist board. A perfectly executed work of a favorite subject of Wrightson's, a ghoul risen from the dead propped against a grave marker. Pools of brushed ink are used to illustrate this iconic scene. Signed and dated in lower right of art, "Wrightson '71". Exhibiting slight pencil remnants on some portions of the drawing, and mounting remnants to the verso. Published in various fanzines. A perfect rendition and in fine condition. **$3,000 - $5,000**

WRIGHTSON '71

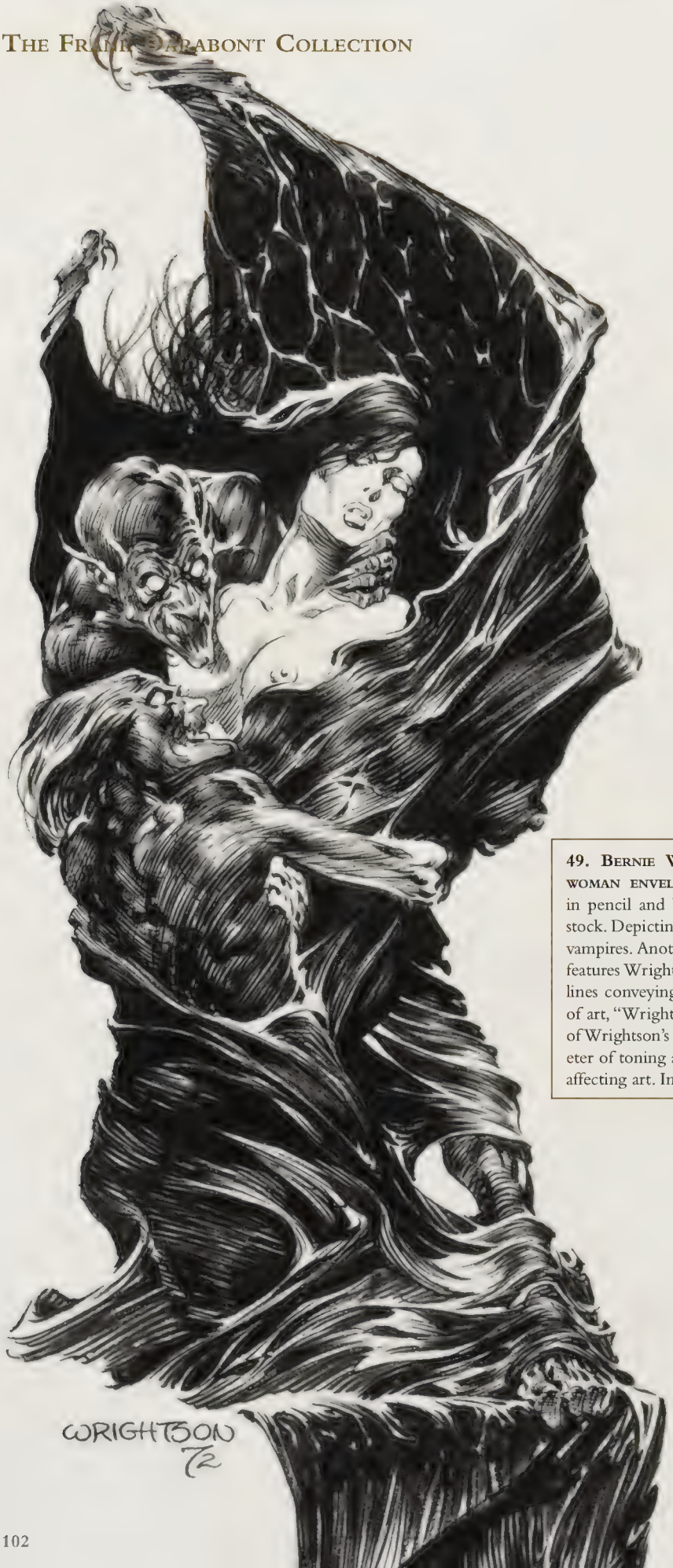
47. BERNIE WRIGHTSON SIGNED ORIGINAL "FRANKENSTEIN" COVER ART FOR THE FANZINE *SCREAM DOOR* #1. (1971) Accomplished in pencil and brushed ink on 17 x 20.75 in. artist leaf. Artwork measures 15 x 17.5 in. Highly sought-after vintage image of Wrightson's rendition of the Universal monster. This well-known and beloved cover was used for the first issue of *Scream Door* in 1971. Wrightson made the jump from talented fan artist to professional and created this work reflecting his life-long obsession and commitment to the Frankenstein character and mythos. It's notable that this work represents the Universal film version of the Monster. Beautiful pools of ink and yet also much detailed line work. Signed, "Berni Wrightson" in brown ink below the art. Exhibiting minor foxing, toning, and soiling to edges, marginal .75 in tear to left blank border, none of which affect art. In very good to fine condition. **$20,000 - $30,000**

GOODYEAR

48. Bernie Wrightson signed original library murder scene. (1972) Accomplished in pencil and ink on 11.5 x 17.5 in. comic art stock. A beautifully crafted drawing featuring Wrightson's well-known fine line work and crosshatching illustrating this rather wonderfully gruesome scene. Signed in lower left of artwork, "Wrightson 72". With information on the verso stating copyright 1972, the work done for DC's *House of Mystery* paperback, and notation stating this is page 54. Exhibiting toning to extreme edge. In fine condition. **$2,000 - $3,000**

House of Mystery #1

COLLECTOR'S ITEM



49. BERNIE WRIGHTSON SIGNED ILLUSTRATION OF A WOMAN ENVELOPED BY VAMPIRES. (1972) Accomplished in pencil and brushed ink on 11.5 x 17.5 in. comic art stock. Depicting a nude woman enveloped by two bat-like vampires. Another spectacular and seldom seen work that features Wrightson's signature brush work along with fine lines conveying power and motion. Signed at lower right of art, "Wrightson" and dated 1972. Among the very best of Wrightson's 1970s work. Exhibiting faint .25 in. perimeter of toning at extreme edge from previous matting, not affecting art. In very fine condition. **$4,000 - $6,000**

WRIGHTSON
'72

50. Bernie Wrightson original study for the wraparound cover of *A Look Back*. (ca. 1970s) Accomplished in graphite and white pencil on approx. 48.5 x 25.75 in. trimmed brown paper leaf. A commanding finished study of the wraparound cover to Wrightson's first monograph. This huge work depicts a lantern-carrying "Uncle Creepy"-like character traveling through the woods, perhaps a little too late as sunset arrives and a multitude of creatures, monsters, werewolves, and demons emerge from their lairs in search of dinner. An overwhelmingly large, moody, and magnificent major work from Wrightson's oeuvre. Exhibiting some paper loss to extreme top edge and minor wrinkling not affecting artwork. The upper edge of the leaf is tipped directly to the mat with tape on the verso. In fine condition. **$15,000 - $20,000**

51. BERNIE WRIGHTSON SIGNED ORIGINAL PUBLISHED PAINTING OF WEREWOLVES DRAGGING A VICTIM. (1974) Accomplished in pencil, brushed ink, and watercolor on 11.5 x 17.5 in. comic art stock. A very fine plate from Wrightson's *Monster Coloring Book*. When Wrightson first sold these black and white classic monster artworks, for the cost of the art again, he would add color to them. Few collectors took him up on the offer, but happily this Werewolf piece was one that was colored. Subtly painted in mauve, red, and green, the art coveys the stillness of the poor victim being taken down in the moonlit snow. In very fine condition. **$15,000 - $20,000**

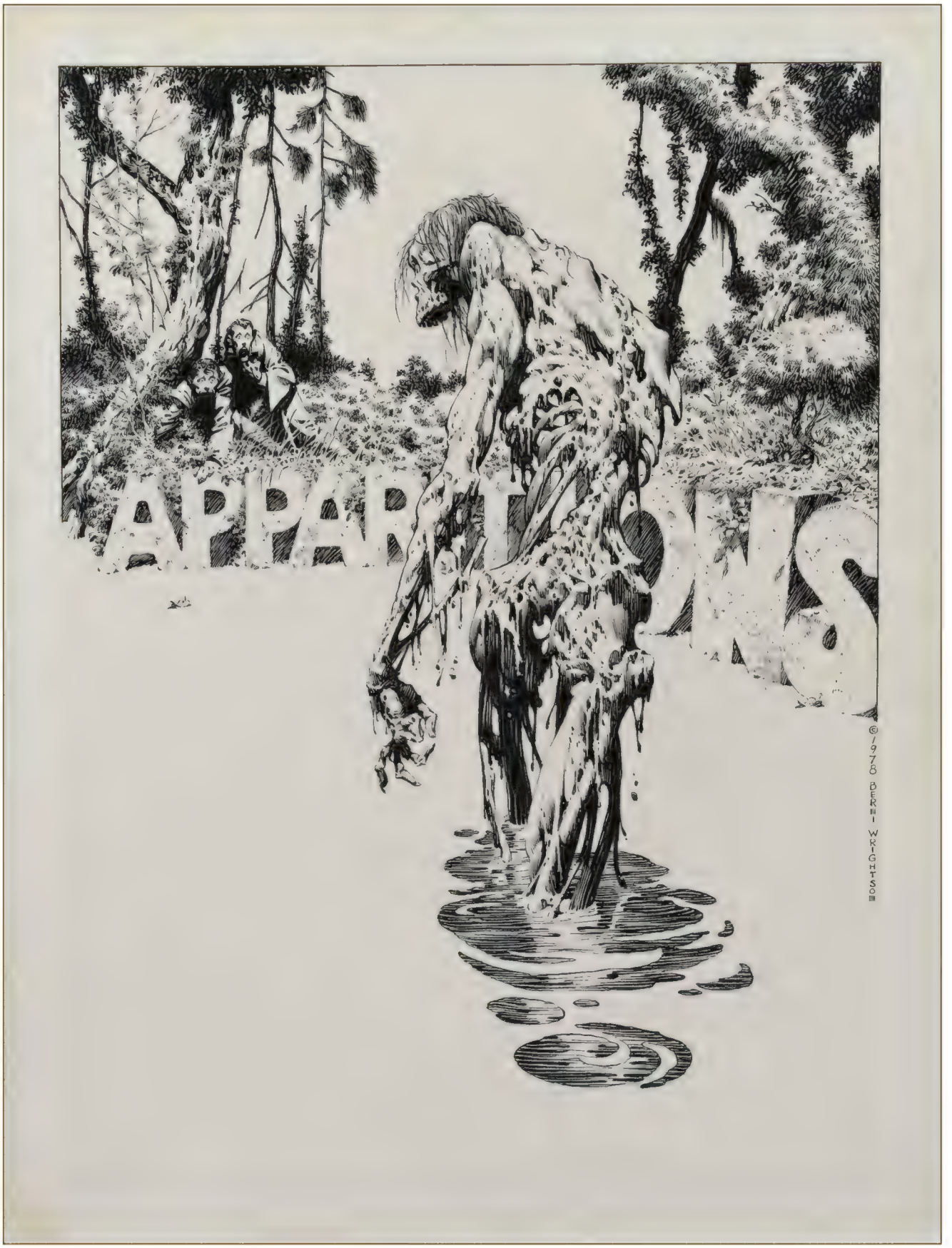
THE WEREWOLF

52. BERNIE WRIGHTSON SIGNED ORIGINAL TRADING CARD ART OF WEREWOLVES TERRORIZING A WOMAN. (1992) Accomplished in mixed media on 15 x 22 in. artist board. Gorgeous horror scene. A very fine rendering of two werewolves in the midst of a transformation while menacing their female victim. Finely and lovingly detailed. Signed in lower left of art, "Wrightson". Exhibiting toning to extreme edges of the board, surface loss to .25 of lower edge from previous mounting, and corner bumping to upper right. The art remains in fine condition. **$800 - $1,200**

53. BERNIE WRIGHTSON SIGNED ORIGINAL "OLD WITCH" ILLUSTRATION ATTRIBUTED TO *THE MONSTERS: COLOR THE CREATURE* BOOK AND LATER AS A COVER FOR *MASTER OF MACABRE* COMIC BOOK. (1974) Accomplished in pencil, brushed ink, and white paint on 11.5 x 16 in. artist board. Depicting Wrightson's definitive rendition of the EC character, "The Old Witch", originally created for his Monsters coloring book in 1974. Here is Wrightson's perfect version of this beloved EC character that loomed large in his childhood and hugely influenced his career. Together with publisher Phil Sueling, Wrightson devised an idea for an adult coloring book featuring many classic horror scenes and characters. This unabashed homage to Ingels is to many observers the best illustration Wrightson did for the series. It certainly is one of the iconic drawings of his career. Signed in the top right of artwork, "Berni Wrightson 1974". Exhibiting slight toning to edges. In fine condition. **$15,000 - $20,000**

© BERNI WRIGHTSON 1974

54. Bernie Wrightson signed original portfolio envelope illustration from "Apparitions". (1978) Accomplished in pencil and ink on 15 x 20 in. artist board. Incredibly detailed envelope illustration to Wrightson's famed "Apparitions" portfolio for Sal Q. Productions. Signed vertically in the right border of art, "C 1978 Berni Wrightson". Minor toning to extreme edges. In fine condition. **$15,000 - $20,000**


©1978 BERNI WRIGHTSON

55. BERNIE WRIGHTSON ORIGINAL PENCIL AND HAND-COLORED PUBLISHED ARTWORK FOR *CAPTAIN STERNN* 9-PAGE STORY FEATURING "HANOVER FISTE". (1980) Collection of (9) pages accomplished in pencil, ink and mixed media on 15 x 20 in. artist boards. Consisting of the complete "Hanover Fiste" story from *Heavy Metal* magazine. Page-1 bears handwritten notation, "H.M. [Heavy Metal] June 1980". It is hard to overstate the sheer skill and immediacy each page projects. Colors are vibrant and bright. "Hanover Fiste" is a powerful and idiosyncratic tale of humor and violence as only Wrightson could pull off. This story was the inspiration for the "Capt. Sternn" segment of the 1981 animated film *Heavy Metal*. An astounding and complete story with each page suitable for framing. Exhibiting some even toning to borders. In very fine condition. **$40,000 - $60,000**

1
LINCOLN STERNN -- YOU STAND HERE ACCUSED OF TWELVE COUNTS OF MURDER IN THE FIRST DEGREE...
...FOUR COUNTS OF ARMED THEFT OF FEDERATION PROPERTY...
...SIXTEEN COUNTS OF FRAUD...
Captain Sternn
FEATURING:
HANOVER FISTE
I GOT AN AFFLICTION.
...THIRTY-SEVEN COUNTS OF RAPE AND ONE MOVING VIOLATION.
HOW DO YOU PLEAD?
NOT GUILTY!
CALL THE FIRST WITNESS!

NOT GUILTY?!
STERNN, ARE YOU NUTS?!
NO! I GOT AN ANGLE!
TH' PROSECUTION'S GOTCHA COLD!! YER AS GUILTY AS A CAT IN A GOLDFISH BOWL!!
CALLING HANOVER FISTE!
HANOVER FISTE!
HANOVER FISTE!
HANOVER FISTE!
..ISSEN STERNN.. CHANGE TH' PLEA TA GUILTY...
THROW YER SELF ONAN MERCY OF TH' COURT!
NO! I GOT AN ANGLE!
...AN' NOTHIN' BUT THE TRUTH, SO HELP YAGOD?
I DO!
TH' MOST WE CAN HOPE FOR IS TA GET 'IM BURIED IN SEGRECY SO YER GRAVE DON'T GET VIOLATED!!
SHUT UP, CHOLLY.
I GOT AN ANGLE!!
WHAT ANGLE?!
PLEASE STATE YOUR NAME FOR THE RECORD
I AM HANOVER FISTE!
HIM!

I PROMISED HIM THIRTY-FIVE THOUSAND CREDITS TO TESTIFY IN MY BEHALF.
YOU KNOW THE DEFENDANT--CAPTAIN STERNN?
YES, I KNOW CAP'TAIN STERNN. NEVER DID THERE LIVE A KINDER MAN. HE IS AN OVERFLOWING CUP FILLED WITH THE VERY CREAM OF HUMAN GOODNESS.
SEE?
IN ALL THE TIME I'VE KNOWN HIM, HE'S NEVER DONE ANYTHING IMMORAL
...EXCEPT MAYBE THE PRE-SCHOOLER'S PROSTITUTE RINGS...
UH
UM, HE, HE'S NEVER DONE ANYTHING ILLEGAL.
...UNLESS YOU COUNT ALL THE TIMES HE'S SOLD DOPE DISGUISED AS A NUN!!
...HE--HE'S ALWAYS BEEN A GOOD, LAW-ABIDING CITIZEN...
AW, GIMME A BREAK!!
...OF THE UNITED FEDERATION AND...
SHUT UP!!
STERNN!
HE'S BEEN NOTHIN' BUT A LOW, DOUBLE-DEALIN', BACK-STABBIN' LARGENOUS WORM ALL HIS LIFE!!

HANGIN'S TOO GOOD FOR HIM!!!
HE SHOULD BE TORN INTO LITTLE BITTY PIECES!!
..HE SHOULD... HE, HE... ARRRGH!
KILL!
SNAP
SNICH
N-NOW, TAKE IT EASY, HANOVER! I'M SURE WE CAN TALK THIS O--

continued on next spread

55 continued

7
-CLIK-- PLEASE TO REMOVE SELF FROM LINE OF FIRE -CLIK- -CLIK--
THENKEW! -CLIK--
-CLIK-- HALT IN THE -CLIK-
BAM!
POW!
-NAME OF THE FEDERATION -- CLIK--
THENKEW! -CLIK--
CLIK - VIOLATION OF CODE 103-N-17 - PARAGRAPH A-69 - CLIK--
UNAUTHORIZED CONSUMPTION -CLIK--
-OF FEDERATION PROPERTY-CLIK--
-CLIK-- PLEASE TO COME -CLIK- -QUIETLY--
-CLIK-- THENK YOU --
CHUNG!

10998
BOOM
BOOM
BOOM
BOOM
OKAY. YOU'VE HAD THIS COMING!
...THIRTY-THREE, THIRTY-FOUR...
THIRTY-FIVE THOUSAND CREDITS...
THANKS, HANOVER!
S'NOTHIN'

56. Bernie Wrightson original published cover painting of "Furies" for the later special edition of *Dark Forces*. (1980) Accomplished in mixed media on approx. 30 x 21.5 in. artist board. Depicting six demonic characters moving across the work. Beautifully rendered in various dark and somber tones. Also used as the cover to *Dark Forces: The 25th Anniversary Edition*. Wrightson's horrific yet humorous style remains a constant in his work. Signed at lower left in white, "Bernie Wrightson". Retaining handwritten in pencil on the verso, "32 Reaporama" The upper edge of the board is tipped directly to the mat with tape on the verso. In very fine condition.
$8,000 - $12,000

57. BERNIE WRIGHTSON ORIGINAL PAINTING OF "SPIDER-MAN" FROM THE GRAPHIC NOVEL *HOOKY*. (1985/1986) Accomplished in mixed media on 15 x 22 in. artist board. Depicting "Spider-Man" from Wrightson's well-known *Hooky* graphic novel, page 52. A particularly dynamic and compelling splash page in which our colorful hero suffers the concussion of a nearby explosion. Collectors appreciated Wrightson's stylized rendition of the well-loved Marvel superstar. Exhibiting tape registration marks to blank borders, some taped notation, soiling, and adhesive remnants to borders not affecting art. In very fine condition. **$2,000 - $3,000**

Pg 52

58. BERNIE WRIGHTSON ORIGINAL GRAND SPLASH PAGE ART FROM THE GRAPHIC NOVEL *BATMAN/ALIENS*. (ca. 1990s) Accomplished in pencil, ink, and paste-up elements on 23.25 x 18.25 in. artist leaf with the lower 4.5 x 9 in. right panel cleanly tipped to art. A lush and fantastic 2-page rendering of "Batman" far from the streets of Gotham as he arrives in this exotic and distant land. Featuring 3-images of Wrightson's characteristic and well-known rendition of Batman, with the top panel depicting the Bat Plane flying over a Mayan ruin. Inscribed in the lower right border (with birthday candles), "Casa Darabont Jan. 28. '96" in honor of Frank's birthday. Exhibiting some staining around the edges of the affixed panel. Otherwise in very fine condition. **$1,000 - $1,500**

An auto pilot plane, programmed to ditch in the Gulf, delivers me to the Mexican Guatemalan border
I drop lazily toward the teeming green hell below, a verdant shroud concealing dark secrets beneath
I have no understanding of the madness into which I descend

59. BERNIE WRIGHTSON ORIGINAL SPLASH PAGE ART OF THE "ALIEN QUEEN" FROM THE GRAPHIC NOVEL *BATMAN/ALIENS*. (ca. 1990s) Accomplished in pencil and ink with white-out and paste-up dialog bubble on 24 x 18 in. artist board. Spectacular 2-page ink illustration. A seldom seen double-page spread, which adds dramatic impact to the overwhelming presence of the "Alien" creature attacking a hapless woman and a characteristic Wrightson rendering of "Batman". Handwritten in purple artist marker in left blank border, "Bats and Bugs #2 pp. 32 & 33". A very detailed and compelling oversized presentation piece. Retaining pencil border. In fine condition. **$1,500 - $2,000**

Bats & Bugs #2

pp. 32 & 33

60. BERNIE WRIGHTSON ORIGINAL SPLASH PAGE ART OF "BATMAN" FROM THE GRAPHIC NOVEL *BATMAN/ALIENS*. (ca. 1990s) Accomplished in pencil and brushed ink on 24 x 19 in. artist leaf. Image measures 11.5 x 17.5 in. From the graphic novel *Batman/Aliens*, done in the late 1990s. A highly dramatic yet stark splash page to this influential and beloved series. Retaining some pencil registration marks outside of artwork. Exhibiting some soiling and toning to extreme edges not approaching artwork. In fine condition. **$1,000 - $1,500**

61. BERNIE WRIGHTSON SIGNED ORIGINAL PERSONAL ZOMBIES PAINTING LATER PUBLISHED AS COVER ART FOR *CEMETERY DANCE* MAGAZINE. (1991) Accomplished in mixed media on approx. 24.5 x 29.75 in. on artist leaf tipped to heavy board. The art depicts an army of zombies done in a wonderful, *Walking Dead*-style. This work was used as the cover to *Cemetery Dance* magazine. Signed in white at lower left of the work, "Bernie Wrightson". Unexamined out of mat. In fine condition. **$8,000 - $12,000**

62. BERNIE WRIGHTSON SIGNED PUBLISHED "TRICK OR TREATERS" ILLUSTRATION. (1973) Accomplished in pencil, ink, and white-out on 11.6 x 16.25 in. artist leaf. This piece comes from Bernie Wrightson's personal files. Likely created as a cover piece for DC Comics, but ultimately published on page-172 of his monograph *Berni Wrightson: A Look Back*. Depicting the legendary Wrightson's favorite subjects, Monsters, which remain a constant theme of his most popular works. Signed originally in lower left blank border "Berni Wrightson", and again later in the upper blank area of the art, "Bernie Wrightson". Exhibiting some corner bending, staining and toning to blank borders. Retaining tape remnants to lower edge on the verso. Tipped to backing board. In very good to fine condition. **$10,000 - $15,000**

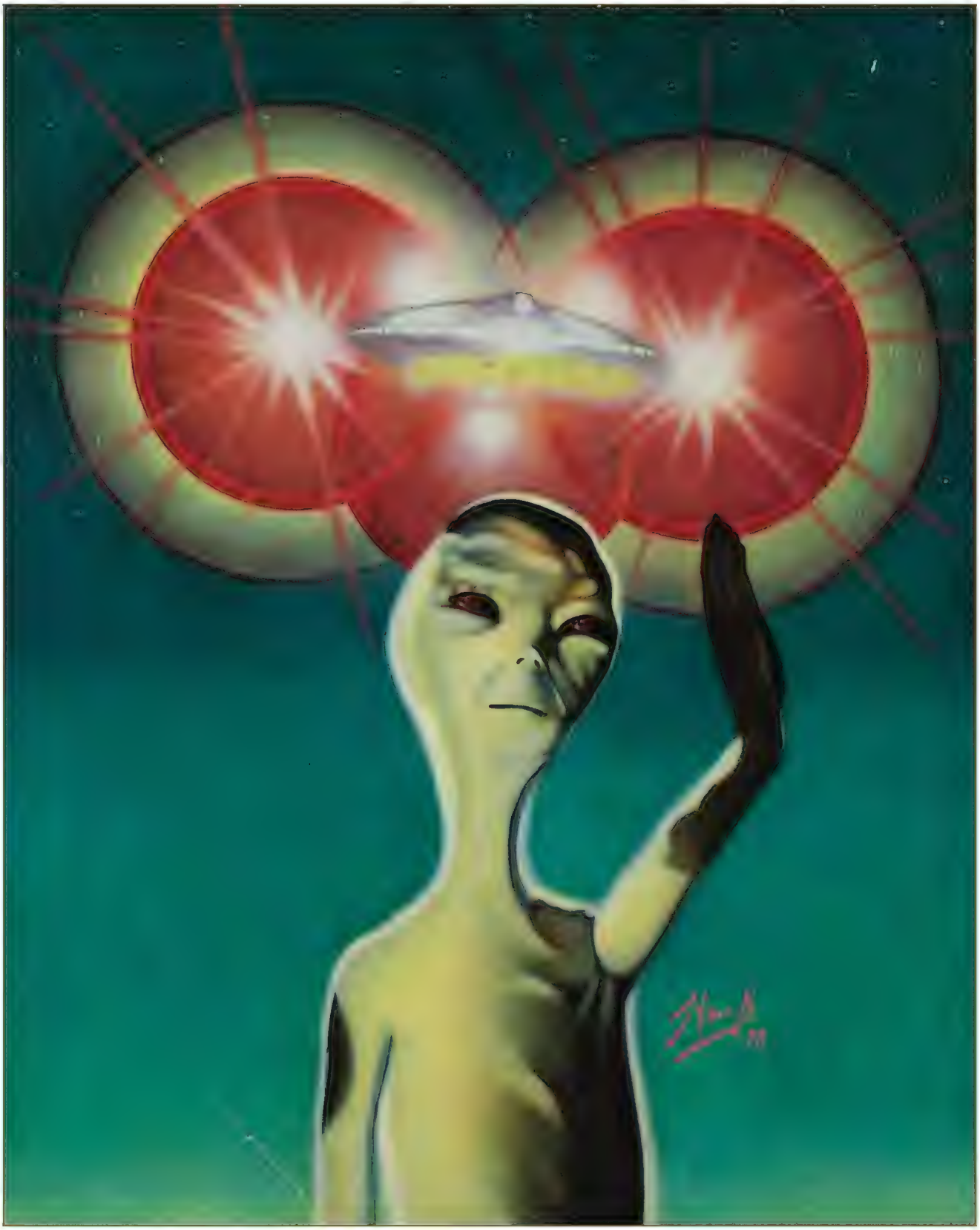
BERNIE WRIGHTSON

63. *KING KONG* VINTAGE EXHIBITION PHOTOGRAPH SIGNED BY ERNEST BACHRACH. (ca. 1933) Vintage gelatin silver 13.4 x 10.3 in. double-weight matte borderless exhibition production photograph by Ernest Bachrach. Tipped to 19.75 x 15.2 in. backing board. Depicting a vivid scene of "King Kong" on Skull Island locked in mortal combat with a blood thirsty T-Rex. Signed and dated beneath the photo on the backing board, "Ernest Bachrach '33". Exhibiting faint silvering to extreme edges. Backing board with surface breech to upper left corner. In fine to very fine condition. **$2,000 - $3,000**

64. BRAD HOLLAND ORIGINAL ILLUSTRATION OF "THE DEVIL AND THE PEASANT'S WIFE" FOR *PLAYBOY* MAGAZINE. (1976) Accomplished in pencil, ink, and mixed media on 20 x 28 in. artist board. Bruce Holland is a world-renowned artist whose work has been published in *Time, Vanity Fair, Rolling Stone*, the *New York Times*, and *Playboy*, the magazine that published this piece. A beautiful and erotic work. The verso states, "Sept. 76, Brad Holland, 'Devil and Peasant Wife', p. 136". Exhibiting minor toning and faint staining to blank margins, and mounting remnants to lower edge. In otherwise fine condition. **$1,500 - $2,500**

65. Steve Karchin signed original cover art of Sean Connery and Charlotte Rampling in *Zardoz* for *Cinefantastique* magazine. (1974) Accomplished in acrylics on 9 x 11.25 in. canvas tipped to backing board. Featuring a stylized and well-known rendition of Sean Connery as "Zardoz" created for *Cinefantastique* magazine Vol. 3, No. 3. Signed at lower left of art, "Karchin". In fine condition. **$3,000 - $5,000**

66. HINCK SIGNED ORIGINAL PAINTING OF *CLOSE ENCOUNTERS OF THE THIRD KIND* FOR *CINEFANTASTIQUE* MAGAZINE. (ca. early 1990s) Accomplished in mixed media on approx. 22.5 x 28.25 in. artist board. Depicting the iconic waving alien from *Close Encounters of the Third Kind*, the mothership hovering in the background. Attributed as title page art for a feature in *Cinefantastique* magazine. It's hard to overstate the cultural impact this film had worldwide and its importance in changing the public perception of the cinematic alien from feared conqueror to welcomed friend. Signed and dated by the artist, "Hinck '78". Retaining handwritten notation on the verso, "CE3K Title Page". Exhibiting a 6 in. corner bend at lower left with a 4 in. hairline breech to the board surface. Otherwise in very good condition. **$8,000 - $10,000**



67. David Voigt signed original *The Silence of the Lambs* cover painting for *Cinefantastique* magazine. (1992) Accomplished in watercolors on 17 x 22 in. artist leaf. Illustrating the Academy Award-winning *Silence of the Lambs*, depicting Anthony Hopkins as "Hannibal Lecter" and Jody Foster as "Clarice Starling" with the iconic and symbolic Death's-head hawkmoth. Used for the cover of *Cinefantastique* magazine Vol. 22, No. 4. Signed by the artist David Voigt in lower art. In fine condition. **$3,000 - $5,000**

68. BOB PEAK ORIGINAL MOVIE POSTER CONCEPT ART FOR DISNEY'S *SOMETHING WICKED THIS WAY COMES.* (1983) Accomplished in colored chalk and mixed media on 30 x 39 in. light artist board. A finished preliminary drawing for Disney's iconic film *Something Wicked This Way Comes.* A huge and dramatic work by Peak that is both foreboding and alluring, and features many elements of the published work. The top recto border of the leaf is tipped to the mat with tape on verso. In fine condition. **$6,000 - $8,000**

Above is a reference image of the theatrical 1-sheet poster for the film and not the concept art being offered (see facing page).

69. CHARLES DEMAR ORIGINAL MOVIE POSTER ART FOR *THE GREEN MILE*. (Warner Bros., 1999) Accomplished in airbrush and mixed media on 17 x 26 in. artist board. The iconic image of Tom Hanks as "Paul Edgecomb" was used for the US advance 1-sheet poster, international release posters, and throughout the advertising campaign for this memorable and beloved film. Instantly recognizable. In fine condition. **$20,000 - $30,000**

70. *Frankenstein* vintage Swedish 1-sheet poster. (Universal, 1931/1932) Vintage 27.5 x 39.5 in. 1-sheet poster for the 1932 first Swedish release of the landmark Universal horror classic. Blending avant-garde art deco design with the hair-raising themes of the film, the striking poster artwork features a figure (likely the monster) cloaked in shadow behind a gnarled tree, led by a lantern on a midnight grave robbing mission. Linen-backed, with sensitive retouching to original folds, expert color restoration to titles, stripes in the left border, background elements, and a repaired 4 in. tear at lower left. Exceedingly rare in any state, the poster presents in vintage fine restored condition. **$10,000 - $15,000**

FRANKENSTEIN
MANNEN SOM SKAPADE EN MÄNNISKA
ENSAMRÄTT: UNIVERSAL FILM A:B. STOCKHOLM.
J. OLSENS LITOGR ANST STHLM.

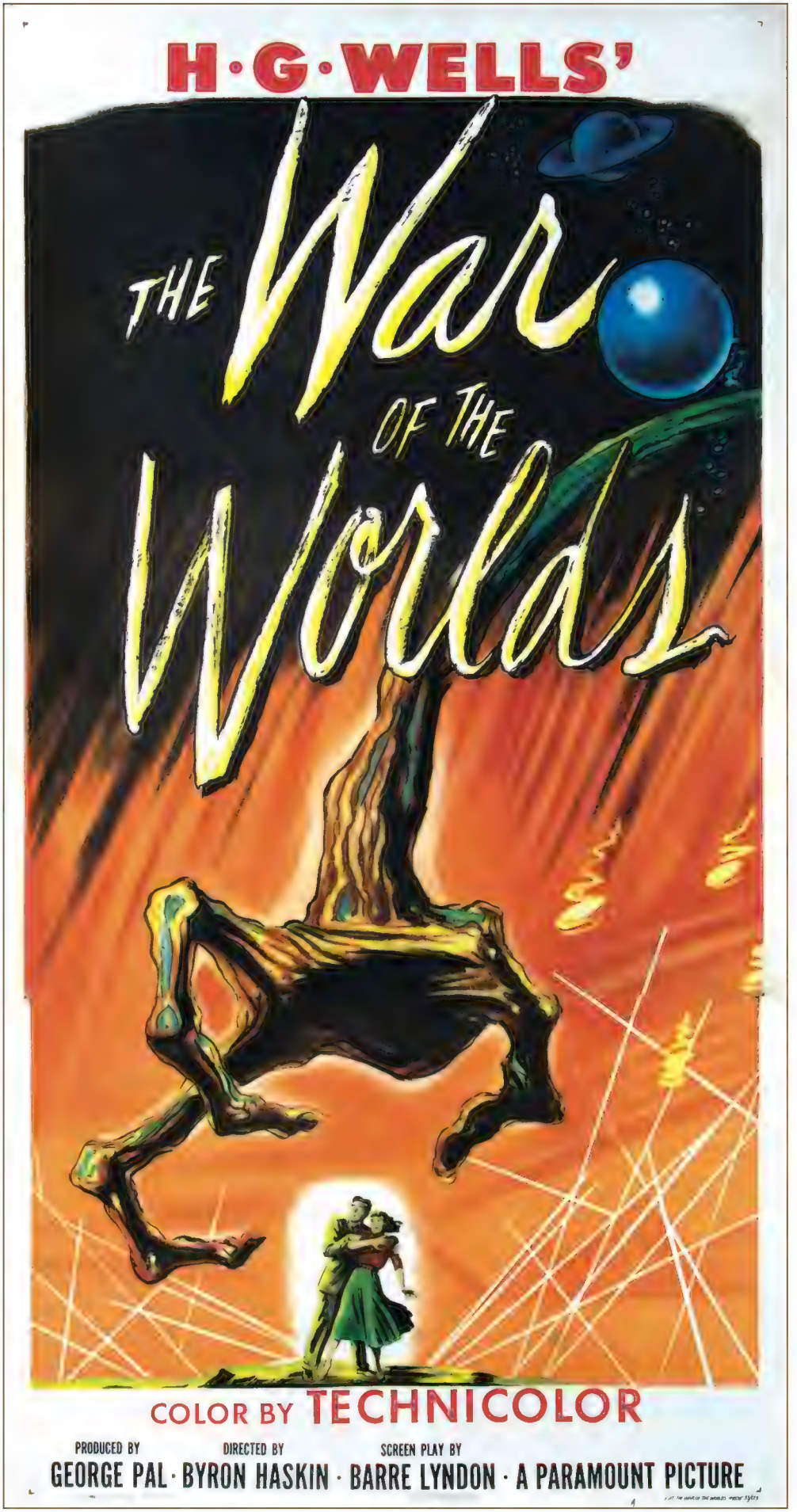
71. *Frankenstein* vintage Italian 4-fogli. (Universal, 1931/R-Milan 1941) Vintage approx. 55 x 78 in. Italian 4-fogli for the James Whale adaptation of the Mary Shelly novel, which catapulted the career of Boris Karloff as the most recognized monster of Universal Pictures and cinematic history. And that legendary visage hovers over the spectacular windmill fire that ends the classic horror film. The best art for this title on an original theatrical poster we have ever encountered and one of the rarest. It is possibly the only example in existence and certainly the only one ever offered at auction. The international version of the Universal Pictures logo is imprinted at the top left corner with the additional text, "Universal presenta una nuova edizione di" to be completed by the lower title treatment, "Frankenstein". At the top right is printed another graphic logo with the text, "Exclusivita Michele Lodeserto Milano". At the lower left is printed, "Ind. Graf. N. Monetao Milano 1941 XIX". And at the lower right, "Riproduzione victata ai sensi di legge". Originally printed in two sections. Linen-backed and with heavy expert retouching including significant airbrushing, watercolor, and colored pencil to folds, borders, background, title, and other elements. In poor condition prior to restoration, the poster now presents in restored very good condition **$40,000 - $60,000**

UNIVERSAL FILM
PRESENTA
UNA NUOVA
EDIZIONE DI
ESCLUSIVITÀ
MICHELE LODESERTO
MILANO
BORIS KARLOFF
FRANKENSTEIN

72. *MALTESE FALCON* VINTAGE FRENCH GRANDE POSTER. (Warner Bros. 1941/1946). Rare vintage 45 x 61 in. French grande poster for the 1946 first post-war release of the third (and undoubtedly, the definitive) screen adaptation of Dashiell Hammett's detective novel. The artwork features likenesses of Humphrey Bogart in his iconic turn as "Sam Spade", Mary Astor as icy femme fatale "Brigid O'Shaughnessy", and Peter Lorre as the conniving "Joel Cairo" within the body of an actual black falcon surrounded by stylized action vignettes. The imposing large-format poster is linen-backed with airbrushing to borders, recreated marginal elements including studio attribution and print registration marks, moderate retouching to original folds, background fields, and areas of artwork, and color restoration to billing and titles. Exhibiting some overall color softening and a hairline surface breach at lower right. In the words of Sam Spade, it's "the stuff that dreams are made of". In vintage good restored condition. **$15,000 - $20,000**

WARNER BROS
présente
HUMPHREY
BOGART
MARY
ASTOR
dans
Le
Faucon
Maltais
de
Dashiell HAMMETT
avec
GLADYS GEORGE · PETER LORRE
BARTON Mac LANE · LEE PATRICK · SYDNEY GREENSTREET
Mise en Scène de John HUSTON
Un Film WARNER BROS. First National Inc.

73. ***War of the Worlds*** **VINTAGE 3-SHEET POSTER.** (Paramount, 1953) Vintage 41 x 81 in. 3-sheet poster for the classic George Pal film adaptation of H.G. Welles' Sci-Fi novel. The artwork represents the apex of 1950s-era pulp Sci-Fi design, with an otherworldly arm extending from the outer reaches of space to snatch a terrified couple. Originally printed in two sections, the poster is linen-backed with only minor retouching to original folds, light soiling in the blank top and side borders of the upper segment. Now presents in very good to fine condition. **$3,000 - $5,000**


H·G·WELLS'
THE War OF THE Worlds
COLOR BY TECHNICOLOR
PRODUCED BY
GEORGE PAL · DIRECTED BY
BYRON HASKIN · SCREEN PLAY BY
BARRE LYNDON · A PARAMOUNT PICTURE

74. *Invasion of the Body Snatchers* vintage 3-sheet poster. (Allied Artists, 1956) Vintage 41 x 81 in. 3-sheet poster for the scathing Sci-Fi allegory for the rising culture of conformity in 1950s America. The urgent and memorable artwork depicts a mass of desperate people fleeing against a bold red and yellow background, with the iconic black handprint serving as a metaphor for individuality under threat. Originally printed in two sections, the poster is linen-backed with minor retouching to original folds. Exhibiting some faint scuffing in blank side borders, and ink from the printing process in the bottom border. In very good to fine condition. **$1,000 - $1,500**

WALTER WANGER
CREATES THE ULTIMATE
IN SCIENCE-FICTION!
ALLIED ARTISTS
presents
INVASION OF THE
BODY SNATCHERS
FILMED IN
SUPERSCOPE
starring
KEVIN McCARTHY · DANA WYNTER
with LARRY GATES · KING DONOVAN · CAROLYN JONES · JEAN WILLES · RALPH DUMKE
Directed by DON SIEGEL · Screenplay by DANIEL MAINWARING · Based on the COLLIER'S MAGAZINE Serial by JACK FENNEY

75. *DRACULA* STAGE PLAY VINTAGE WINDOW CARD POSTER. (1928) Vintage 14 x 22 in. window card for the stage adaptation of Bram Stoker's novel *Dracula*. Imprinted in the playdate field, "Ford's Theater, week beg. Mon., Nov 5, Mats. Wed. & Sat". The 1927 Broadway version featured Bela Lugosi as "Count Dracula", who rode a wave of popularity from the play onto the big screen in the movie version of this classic horror story. This 1928 window card was created by the same printer with the same graphics as the window card printed for the Broadway run. Mounted to double foam core boards tipped to linen board backing. Exhibiting some restoration to background and playdate field. Minor edge and corner wear and a .5 in. surface breech to upper border. Touch up to a crease through the "D" and "R" of "Dracula". Now presents as good to very good. **$1,000 - $1,500**

76. Ray Harryhausen created rare original bronze of the "Cyclops" from *The 7th Voyage of Sinbad*. (ca. 1990s) As a tribute to his most famous creature, Ray Harryhausen wished to replicate the Cyclops in bronze for posterity. Slightly more muscular than the latex model seen in the film, the pose of this model captures the menace and dark charisma of this most memorable character. Cast of heavy bronze, the figure stands 14.5 in. tall and is mounted on 16 x 9.5 in. black marble base. Etched near the base of the figure is "© Ray Harryhausen 4/9". An edition of nine bronzes was originally intended and Ray only made them when an order was placed. Due to their high price, just a handful of these Harryhausen Cyclops bronzes were ever created. In very fine condition. **$20,000 - $30,000**

77. RANDY BOWEN BRONZE OF THE "RANCOR MONSTER" FROM *STAR WARS: EPISODE VI – RETURN OF THE JEDI* FOR DARK HORSE COMICS. (1998) The terrifying Rancor Monster, sculpted by master creator Randy Bowen, stands 11.5 in. tall on a beautiful base of black Spanish marble. With long, out-of-proportion arms, huge fangs and long, sharp claws, the Rancor is a fearsome sight. Bowen has given the creature scale by placing one of the pig-like Gamorrean guards in the Rancor's mighty grip. Etched near the base of the figure is "RB AP". A limited edition run of only 50 statues was produced. This statue is an artist's proof. In very fine condition. **$12,000 - $15,000**

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Please print all information

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Mailing Address_____

City_____ State_____ Zip_____

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Business Phone:_____

Fax: _____

Email: _____

Credit Card: Type_____

#_____

Exp. Date _____

State ID # _____

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JULY 30, 2016

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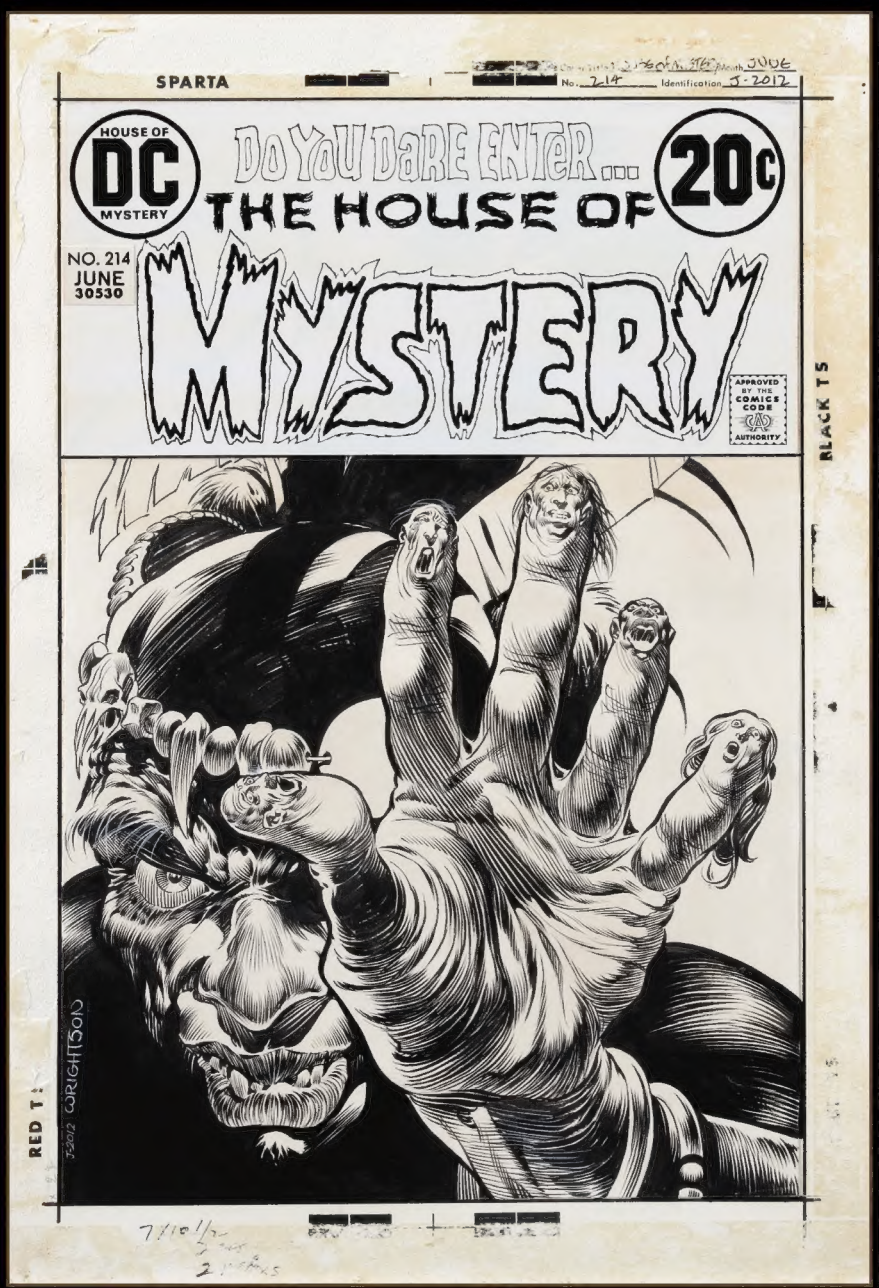
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
$100,000 to $250,000	by $10,000
$250,000 and up-Auctioneer's discretion	

Please print all information and fax, mail or email this registration form to Profiles in History.

AUCTION LOT #	DESCRIPTION OF LOT	BID $ EXCLUDING PREMIUM **Absentee Bidders only**


SPARTA
No. 214
Identification J-2012
HOUSE OF MYSTERY
DO YOU DARE ENTER...
THE HOUSE OF
MYSTERY
20c
NO. 214
JUNE
30530
APPROVED BY THE COMICS CODE AUTHORITY
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Lot 29

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